

THE
INLAND
PRINTER

MAY
1930

There *IS* something *NEW* under the Sun



and it's the smart effects
PRINTERS are now getting with



Raising Compounds

Raised printing does open new fields of business for any printer. In this progressive, colorful, swift moving age, the business goes to the printer who can offer original and effective printing to his customers.

All manufacturers and business houses are users of printing and the printer who can offer Raised Printing as an added inducement to the buyer has a powerful weapon in selling his product.

With Flexo Raising Compounds the possibilities in Color, Gold, Silver, and other metallic effects are unlimited. Show your customers something modern, something that will make their advertising matter more attractive.

Send for samples of work and illustrated catalog of Flexo Raising Machines

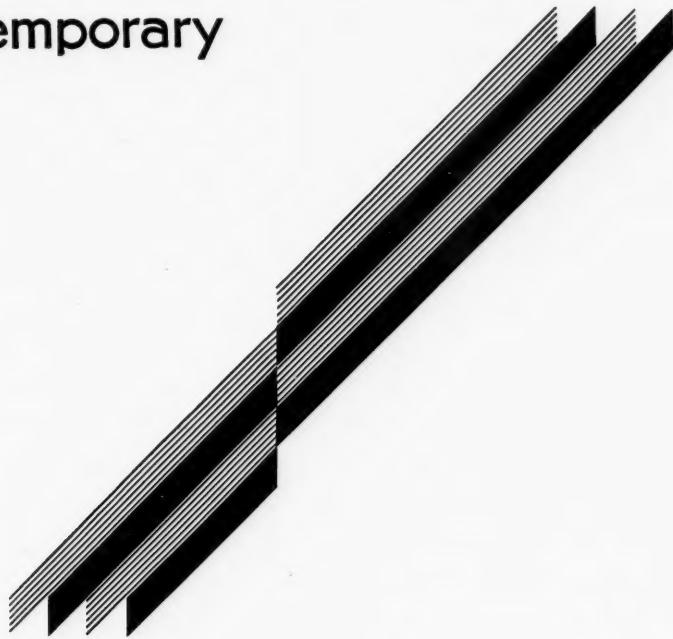
FLEXO MANUFACTURING Co., Inc.

35 Howard Street
NEW YORK

50 Hartford Street
BOSTON

608 S. Dearborn Street
CHICAGO

a contemporary
type



TEMPO

Tempo, the medium weight of which is shown in this advertisement, is a new Ludlow typeface highly suited to typography of a modern or contemporary character. It represents letter design reduced to its most elementary form, interpreted with geometric simplicity.

Tempo is an appropriate type to use with the dynamic layouts so much more in keeping with the tempo of present-day life than the static layouts which have so long been favored by the practitioners of typography in the traditional manner. Tempo is a typeface of the impersonal character so highly esteemed by the proponents of the modern style. Now available in sizes from 12 point to 36 point inclusive. The sizes up to and including 72 point are at the present time in the process of manufacture.

LUDLOW TYPOGRAPH COMPANY
2032 Clybourn Avenue + + Chicago, Illinois

An Industry on Parade!

Trade Composition Week

• • • • • May Twelfth to May Seventeenth

Born of the Printer's necessity for machine typesetting, reaching the apex of its evolution through the development of a service which includes every composing room operation, the Trade Composition Industry now offers the resources of more than a thousand plants specializing in machine and hand typesetting and make-up.

During Trade Composition Week this industry opens its doors to you for an inspection of its facilities for service.

See the marvels of mechanical ingenuity with which these plants set type for thousands of printers; inspect the machines used for casting the type and material used in made-up jobs; observe the various mechanical devices, processes and methods employed to improve the quality of typography and printing, and to cut costs and speed up production; watch skilled craftsmen perform the work for which they have received special training. Give yourself a practical lesson in modern and efficient methods of composing-room operation, as practiced in the trade composition industry.

Visit one or more trade composition plants of your city during Trade Composition Week—Monday to Saturday, May 12th to 17th. Whatever your connection with printing, publishing or advertising, you'll be welcome!

• • •

Metals Refining Company - Hammond, Indiana

New York Office at 209 Fourteenth Street, Long Island City

Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.

INTERTYPE VOGUE • INTERTYPE VOGUE BOLD • INTERTYPE GARAMOND AND *ITALIC* • INTERTYPE
GARAMOND BOLD AND *ITALIC* • INTERTYPE MEDIEVAL AND *ITALIC* • INTERTYPE
MEDIEVAL BOLD • **BODONI MODERN AND *ITALIC*** • **BODONI BOLD AND *ITALIC***
BODONI AND *ITALIC* • BODONI BOOK AND *ITALIC* • KENNTONIAN AND *ITALIC* • CLOISTER AND
CLOISTER BOLD • CHELTONIAN FAMILY • CENTURY FAMILY • CASLON FAMILY
INTERTYPE IDEAL NEWS FOR BOOKS AND PUBLICATIONS AS WELL AS NEWSPAPERS

INTERTYPE FACES ARE USED IN NON-INTERTYPE PLANTS AS WELL AS IN MIXED PLANTS AND IN ALL INTERTYPE PLANTS

About six months ago a very large non-Intertype plant began using Intertype matrices for text matter. Recently this same plant placed a large order for Intertype display matrices.

"All Our Yesterdays," a very successful Harper & Brothers book, is set in Intertype Garamond. This fact is so stated on the last page of the book. The publishers write: "It would be rather a task to give you a list of the titles we have set in Intertype Garamond. We have used it on a considerable number of books within the past several years."

Intertype Vogue—which has had the most phenomenal sale of any Intertype face ever introduced—has been bought by Intertype, mixed and non-Intertype plants.

Intertype faces are interesting and legible faces that will satisfy discriminating users of printed matter and advertising. Intertype matrices make lasting friends of all operators and owners.

More and more progressive printers and publishers are finding it advantageous in many ways to have all the facts about Intertype faces.

INTERTYPE

INTERTYPE CORPORATION: Brooklyn, New York, 360 Furman St.; Chicago, 130 North Franklin St.; New Orleans, 816 Howard Ave.; San Francisco, 152 Fremont St.; Los Angeles, 1220 South Maple Ave.; Boston, 80 Federal St.; Canada, Toronto Type Foundry Co. Ltd., Toronto; London and Berlin. Distributors throughout the world.

ALL OUR YESTERDAYS

By
H. M. TOMLINSON



HARPER & BROTHERS PUBLISHERS
New York and London
1930

Set in Intertype Vogue and Vogue Bold

HAMILTON RUST-PROOF GALLEYS



SINGLE WALL STORAGE

In the past year, thousands of printers have discovered that the new HAMILTON Rust-Proof Galley is an economic necessity for every composing room.

Cadmium Plated Galleys—introduced by HAMILTON about a year ago—has made this galley the most popular one in all HAMILTON history. And they can now be bought at prices substantially the same, or even lower, than the prices paid for plain steel galleys up to now!

No need now to use galleys that rust and become unsightly despite the best of care! The Cadmium Plating Process—keeps steel rust-proof throughout a long life of service.

DOUBLE WALL PRECISION

Available in two styles:

Single-Wall Storage Galley

Made with the same care as the double-wall, except that it is single-wall and not quite so finely finished. Cheaper in price; ideal for storage.

Double-Wall Precision Galley

Made of specially drawn steel, uniform in thickness. It lies perfectly flat, and is square, smooth and free of sharp edges. In short, a real tool.

MANUFACTURED BY

Hamilton Manufacturing Company
Two Rivers, Wisconsin

Eastern Office: Rahway, N. J.

Pacific Coast Branch: 4440 E. 49th Street, Los Angeles

HAMILTON GOODS ARE SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A Printing Press is no more efficient than the Motor and Control that drives it



THE finer the press, the more essential the requirement for specialized motor and control equipment that will enable it to perform as intended by the manufacturer. That is why Kimble equipment is so successful for printing press service.

Kimble motors have been developed through many years' specialization to precisely meet the requirements of printing machinery. Their popularity with printers from coast to coast demonstrates their superiority.

When you want the best motor to be had for cylinder presses and offset presses, platen presses and automatic jobbers, cutters, folders, type casting machines, and miscellaneous bindery equipment, ask your supply salesman or write us for quotation.

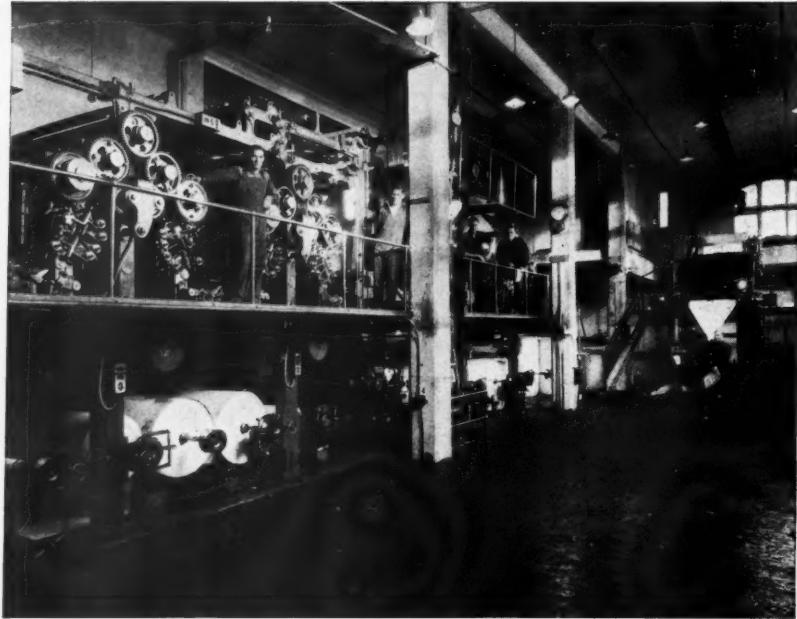
KIMBLE ELECTRIC COMPANY
2011 Hastings Street, Chicago

KIMBLE MOTORS

MADE FOR PRINTERS SINCE 1905

Please Mention THE INLAND PRINTER When Writing to Advertisers.

KREOLITE



YOUR FLOORING PROBLEM

Whether it is to find flooring material that will withstand the vibration of big, speedy presses, the constant trucking of heavy forms, stereos, paper stock and other materials, or the contact of spilled molten metal in the typecasting and stereotyping rooms, *Kreolite Wood Blocks* offer the one satisfactory and permanent solution.

That is why you find *Kreolite Wood Block Floors* in many of the nation's greatest publishing and printing plants today. A few of the large printing plants where *Kreolite Wood Block Floors* were chosen are:

DETROIT FREE PRESS	DETROIT, MICH.
EVENING NEWS PUBLISHING CO.	NEWARK, N. J.
HERALD POST	LOUISVILLE, KY.
NEW YORK TRIBUNE	NEW YORK, N. Y.
PITTSBURGH LEADER	PITTSBURGH, PA.

These floors are laid with the tough end-grain of the wood uppermost. The patented grooves in every block are filled with *Kreolite Pitch* which binds the entire floor into a solid unit. . . . Send your floor problem to us for solution. Our engineers will study your needs and make proper recommendations without any obligation to you.

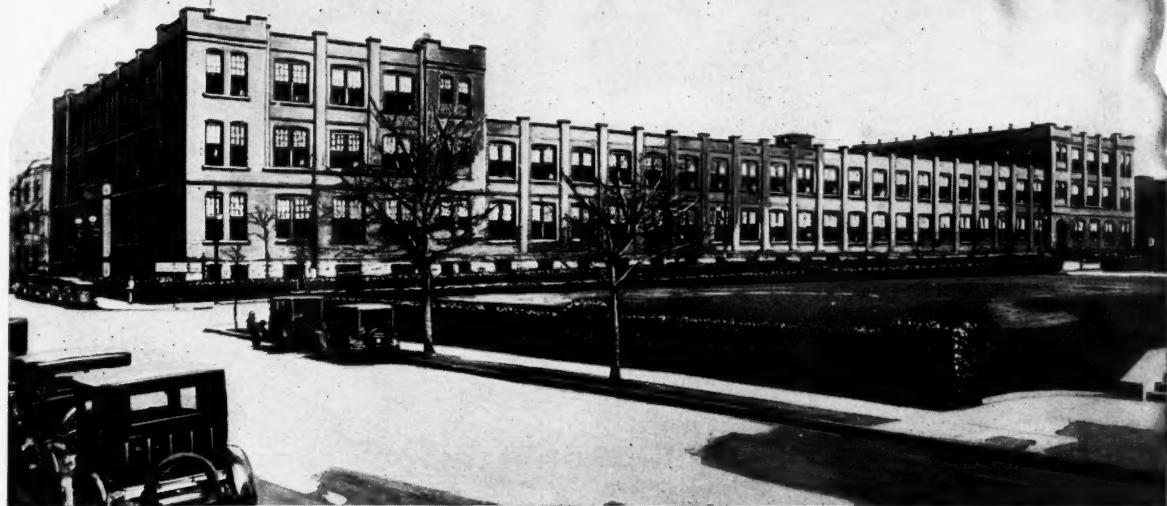
THE JENNISON-WRIGHT COMPANY, TOLEDO, OHIO

Branches in All Large Cities

FLOORS

INTERNATIONAL TEXTBOOK PRESS

SCRANTON, PA.



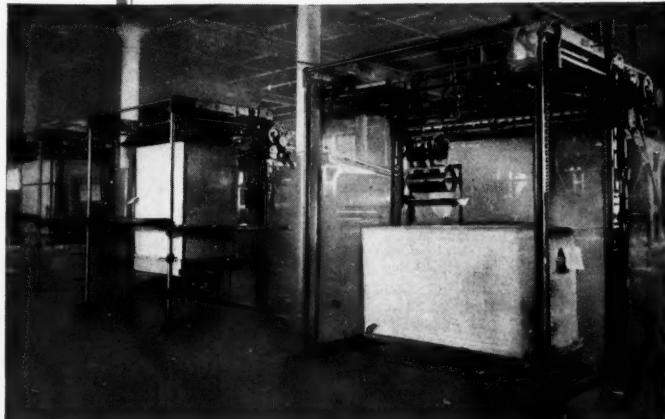
The Eminently Famous Textbooks published by the International Correspondence Schools, Scranton, Pa., are produced on presses fed by

DEXTER SUCTION PILE FEEDERS

"We have had years of experience in the handling of the Dexter Pile Feeder, having a large number of them operating in our plant, and we are greatly pleased with their mechanical simplicity and operation. They must be right or they cannot remain a part of our equipment, and we do not hesitate to heartily recommend same. With only a few exceptions, our printing presses and folding machines are equipped with either Dexter or Cross Feeders."

> > > > > >

INTERNATIONAL TEXTBOOK PRESS



> > > VIEW OF INTERNATIONAL TEXTBOOK PRESSROOM < < <

DEXTER FOLDER COMPANY

28 WEST 23rd STREET NEW YORK

CHICAGO — PHILADELPHIA — BOSTON
CLEVELAND — ST. LOUIS

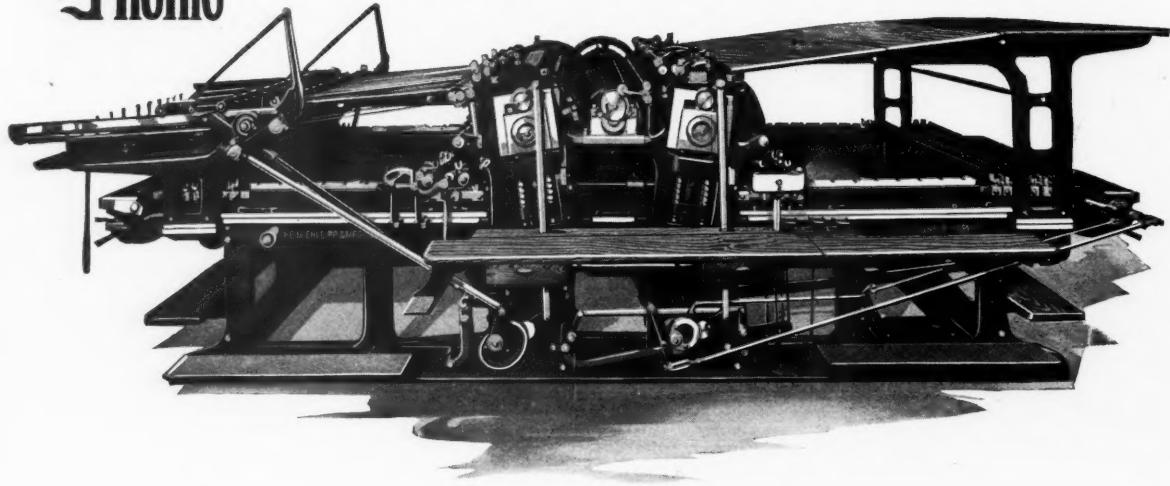
DALLAS
E. G. Myers

ATLANTA
Dodson Printers Supply Co.

SAN FRANCISCO
H. W. Brintnall Co.

TORONTO
Toronto Type Foundry Co.

The Miehle TWO-COLOR PRESS



COLOR WORK GOES TO COLOR PRINTERS

Every printer does some work in more than one color. But, unless he is equipped with a Miehle Two-Color Press, he cannot expect to share proportionately in the distribution of the most profitable work at his command.

With a Miehle Two-Color Press in his establishment, he is in the ranks of the best equipped printers; he becomes known as one who can handle the finest grades of color printing economically and well.

Any competent flat-bed pressman can operate a Miehle Two-Color.

SALES OFFICES:

PHILADELPHIA

BOSTON

DALLAS

SAN FRANCISCO

LOS ANGELES

ATLANTA

Dodson Printers Supply Co.

OKLAHOMA CITY

Western Newspaper Union

SALT LAKE CITY

Western Newspaper Union

MIEHLE • • • •
PRINTING PRESS & MFG. CO.

MAIN OFFICE AND FACTORY

FOURTEENTH STREET AND SO. DAMEN AVENUE

CHICAGO

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

OPERATING EXHIBITS: Transportation Building, Chicago Printing Crafts Building, New York

MIEHLE: THE STANDARD PRESS THE WORLD OVER

American History of Advertising · No. 5



Prosperity... the Golden Fifties

FROM an era of invention and progress to an age of prosperity—the half-way mark of the Nineteenth Century.

Then our country basked in great manufacturing and agricultural activity—large export business—more employment—more money—greater

"IMPORTANT TO LADIES-SHOE MAKERS!"



W. & S. NEW PATENT MODESTY MACHINE.
FOR FITTING the LADIES.
Patented by Thomas & Son.

Courtesy of The New York Historical Society

purchasing power—a far removed story from that which opened the Century.

Advertising kept pace with industry. Symbolic illustration was replaced by that which pictured a product's use—advertising, learning the lessons of its science.



A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1930 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

The MILL PRICE LIST Distributors of WESTVACO MILL BRAND PAPERS

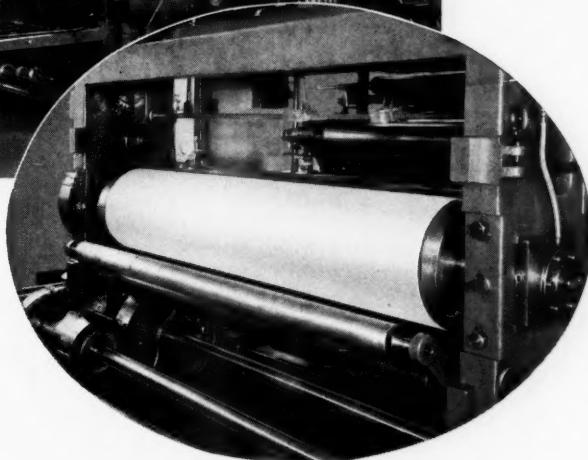
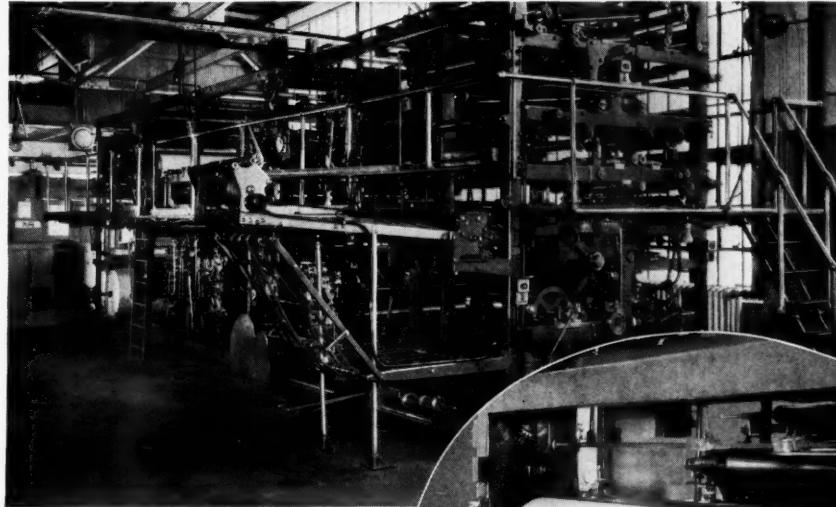
ATLANTA, GA.	The Chatfield Paper Corporation 29 Pryor Street, N. E.	NEW YORK, N. Y.	West Virginia Pulp & Paper Co. 230 Park Avenue
AUGUSTA, ME.	The Arnold-Roberts Co.	OKLAHOMA CITY, OKLA.	Graham Paper Company 106-108 E. California Avenue
BALTIMORE, MD.	Bradley-Reese Company 308 W. Pratt Street	OMAHA, NEB.	Carpenter Paper Company Ninth and Harney Streets
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	PHILADELPHIA, PA.	W. Virginia Pulp & Paper Co. Public Ledger Building
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second and Liberty Avenues
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	PROVIDENCE, R. I.	The Arnold-Roberts Co. 266 So. Water Street
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
CINCINNATI, O.	The Chatfield Paper Corporation 3rd, Plum and Pearl Streets	ROCHESTER, N. Y.	The Union Paper & Twine Co. 190 Mill Street
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.	ST. LOUIS, MO.	Graham Paper Company 1014-1030 Spruce Street
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street	ST. PAUL, MINN.	Graham Paper Company
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct	SAN ANTONIO, TEXAS	Graham Paper Company 130 Graham Street
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street	SAN FRANCISCO, CAL.	W. Virginia Pulp & Paper Co. 503 Market Street
EL PASO, TEXAS	Graham Paper Company 201-203 Anthony Street	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
HOUSTON, TEXAS	Graham Paper Company 2302-2310 Dallas Avenue	WASHINGTON, D. C.	R. P. Andrews Paper Co. First and H Streets, S. E.
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th St. Traffic Way	WICHITA, KAN.	Graham Paper Company 121 No. Rock Island Ave.
MEMPHIS, TENN.	Graham Paper Company 11 Nettleton Avenue		
MILWAUKEE, WIS.	The E. A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 147-151 East Street		
NEW ORLEANS, LA.			

Graham Paper Company
222 South Peters Street



West Virginia Pulp and Paper Co.

AN UNQUESTIONED SUCCESS



REPORTS from many a printing plant tell us of the unquestioned success of this Carborundum contribution to the printing art.

ALOXITE BRAND TYMPAN PAPER

REG. U. S. PAT. OFF.

IT'S a new Tympan Paper—new in principle. Its surface is studded with a myriad of very fine abrasive grains—a multitude of tiny points.

These grains or points are so spaced that any excess ink is sunk below the surface—in the tiny valleys between the grains.

Such a top-sheet simply cannot offset or smut—the grain studded surface prevents.

This new type of top-sheet is recommended particularly for perfector presses handling any quality stock.

After a run Aloxite Brand Sheets can be cleaned and used over—a stiff brushing with naphtha, gasoline or similar cleaner and the sheets are as good as new.

Glad to have you put this new top-sheet to the test—send for sample working sheets.

THE CARBORUNDUM COMPANY, NIAGARA FALLS, N. Y.

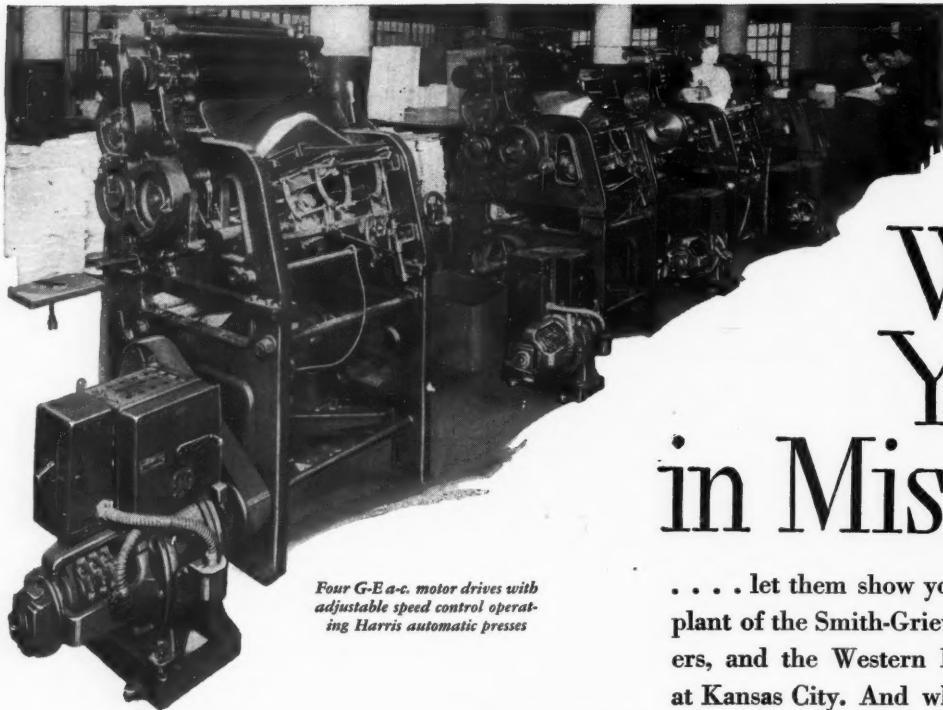
REG. U. S. PAT. OFF.

CANADIAN CARBORUNDUM CO., LTD., NIAGARA FALLS, ONT.

SALES OFFICES AND WAREHOUSES in New York • Chicago • Boston • Philadelphia • Cleveland • Detroit • Cincinnati • Pittsburgh • Milwaukee • Grand Rapids
The Carborundum Co., Ltd., Manchester, England
Deutsche Carborundum Werke, Dusseldorf, Germany

(CARBORUNDUM AND ALOXITE ARE THE REGISTERED TRADE MARKS OF THE CARBORUNDUM COMPANY FOR ITS PRODUCTS)

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Four G-E a-c. motor drives with
adjustable speed control operating
Harris automatic presses



5-hp. G-E a-c. motor drive with pre-set speed control
operating Mieble cylinder press

JOIN US IN THE GENERAL ELECTRIC HOUR,
BROADCAST EVERY SATURDAY EVENING E.S.T.
ON A NATION-WIDE N.B.C. NETWORK



Main plant, Smith-Grieves
Co., printers, Kansas City, Mo.
Completely equipped with G-E
Motorized Power

When You're in Missouri

. . . . let them show you the new, modern plant of the Smith-Grieves Company, Printers, and the Western Envelope Mfg., Co., at Kansas City. And when they do, notice the G-E motors and control installed there. For here is another good plant 100 per cent G-E motorized!

What governed their choice? Here's the answer in a few words: "Printing and manufacturing equipment was selected as a result of experience after careful study over a period of many years." It is significant that G-E Motorized Power was chosen on these grounds—a final acknowledgement of proved dependability!

You demand dependability—flexibility—economy—of course. G-E Motorized Power will bring you a better conception of each. Ask G-E specialists in the nearest office to consider your press-drive requirements with you. They will gladly coöperate



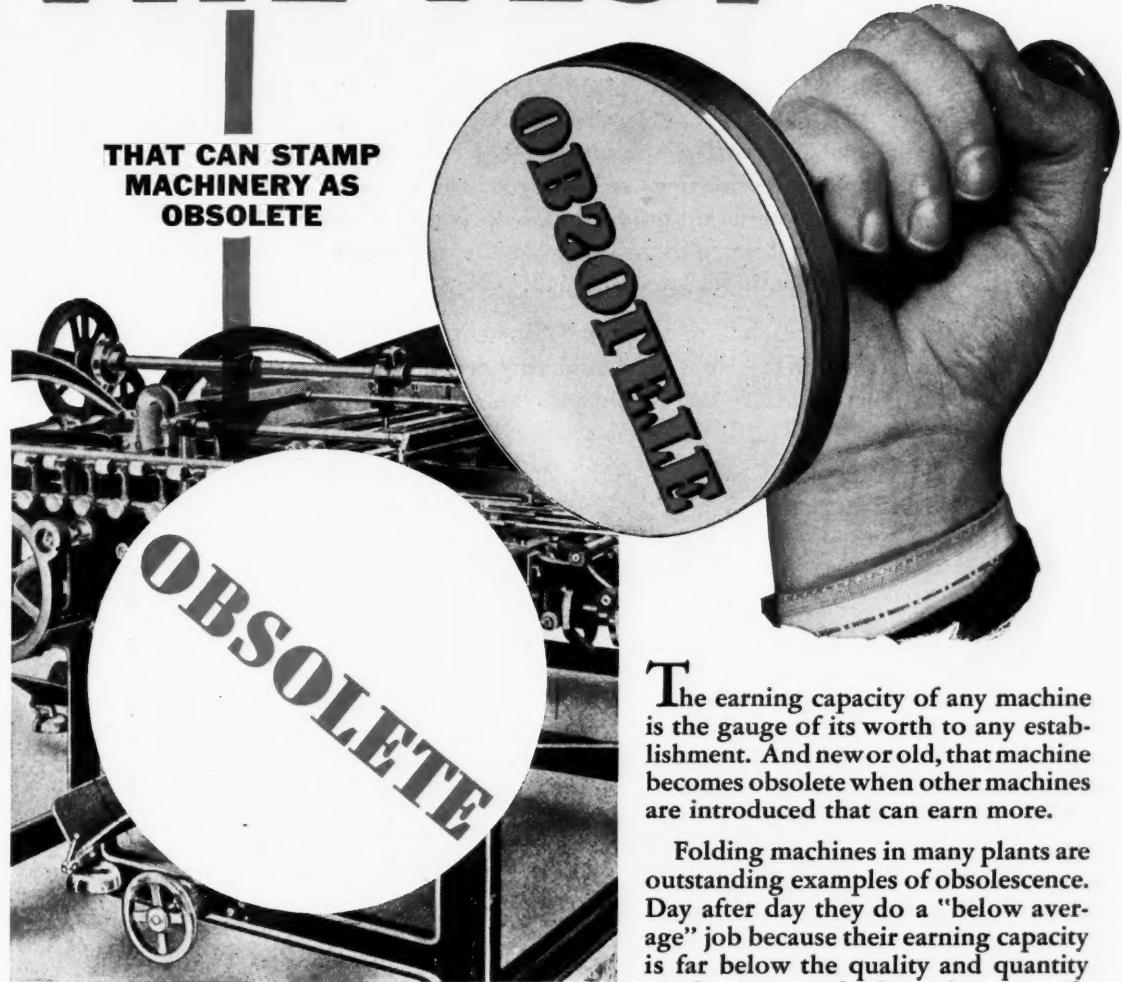
Motorized Power
—fitted to every need

200-343

GENERAL ELECTRIC

SALES AND ENGINEERING SERVICE IN PRINCIPAL CITIES

THE TEST



THAT CAN STAMP
MACHINERY AS
OBsolete

OBsolete

A machine is obsolete when another machine is built that does a more efficient job.

6 SIZES OF CLEVELAND FOLDERS

Model K (39 x 52) Model M (26 x 40) 9 Models in 17 x 22
Model B (25 x 38) Model O (19 x 25) 9 Models in 14 x 21

The earning capacity of any machine is the gauge of its worth to any establishment. And new or old, that machine becomes obsolete when other machines are introduced that can earn more.

Folding machines in many plants are outstanding examples of obsolescence. Day after day they do a "below average" job because their earning capacity is far below the quality and quantity production standards set by more advanced folders, notably the pace-setter of all folders—the Cleveland. The Cleveland is the most versatile. Its speed is unequalled—and the quality of its work is unsurpassed.

Group these advantages. They summarize into a message of paramount interest to you—*unrivaled earning capacity*.

THE CLEVELAND FOLDING MACHINE CO.

DEXTER FOLDER COMPANY • SOLE DISTRIBUTOR

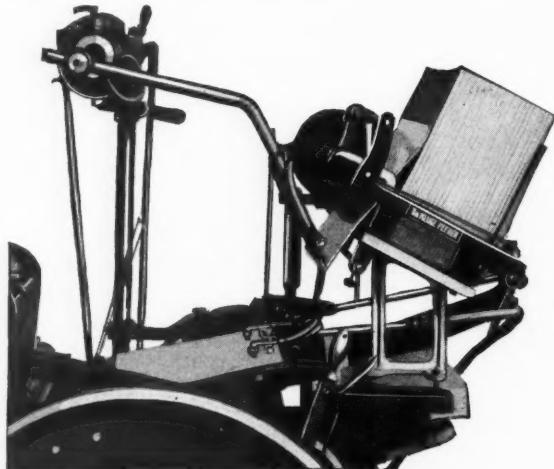
New York Chicago Philadelphia Boston Detroit Cleveland St. Louis Los Angeles San Francisco

BRANDTJEN & KLUGE, INC.

Many a Printer has discovered a source of extra income and a means of reducing overhead by installing one or more KLUGE AUTOMATIC FEEDERS. Why not you? A Kluge will double the efficiency of a job press, enabling it to print anything that comes into the shop, size permitting, at lower cost and greater profit. It will speed up production, help you to turn out more work per unit and provide the means for meeting competition, large or small.

If you contemplate additional equipment, you will find that a Kluge unit is, considering original cost, the most profitable investment you can make. It will

KLUGE
AUTOMATIC JOB PRESS
FEEDER



pay for itself in from six to twelve months. The Kluge is easy to operate and is practically fool-proof. It cannot be thrown out of time with the press, is constructed to last a lifetime and its upkeep cost is considerably less than a dollar a month. These are incontrovertible facts. You incur no obligation by asking our nearest branch office to prove them. Phone or write for personal service.

Branches with Operating Exhibits:

Atlanta, 86 Forsyth St., S. W. Detroit, 1051 First St. Philadelphia, 235 N. 12th St.
Chicago, 733 S. Dearborn St. St. Louis, 2226 Olive St. Los Angeles, 324 E. 3rd St.
Dallas, 217 Browder St. New York, 77 White St. San Francisco, 881 Mission St.
CANADA: Toronto Type Foundry Co., Ltd.

KLUGE
AUTOMATIC JOB PRESS
FEEDER

ST. PAUL, MINNESOTA, U. S. A.

BUSINESS

Buyers of printing are exerting utmost discrimination in placing orders, making many comparisons of printing quality before coming to a decision. Competition is desperate. Prices are being shaved. There is no better way to side-step price competition than by stressing quality. Quality can best be insured by the liberal use of good rollers. Figure the cost per thousand impressions of a new set of rollers—then let us help you get more business!

Use Our Red Shipping Labels!

FOURTEEN FACTORIES

CHICAGO

636-720 SHERMAN ST.

CLEVELAND

1432 HAMILTON AVENUE 274-6 TRINITY AVE. S. W. 1310 PATTERSON AVENUE

DETROIT

4391 APPLE STREET

DALLAS

629 SO. ALABAMA STREET

DES MOINES

1025 WEST FIFTH STREET

INDIANAPOLIS

721-723 FOURTH STREET

KALAMAZOO

223 W. RANSOM STREET

KANSAS CITY

706-708 BALTIMORE AVENUE

MINNEAPOLIS

911 BERRYHILL STREET 88-90 SOUTH 13TH STREET 514-516 CLARK AVENUE

NASHVILLE

911 BERRYHILL STREET

PITTSBURGH

88-90 SOUTH 13TH STREET

ST. LOUIS

514-516 CLARK AVENUE

SPRINGFIELD, OHIO

COR. EAST AND HARRISON ST.

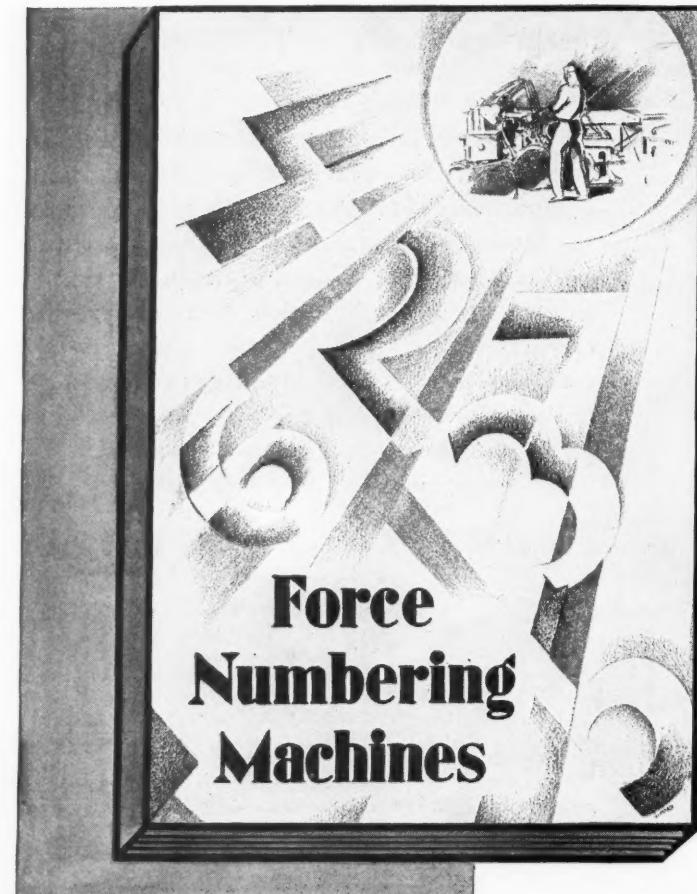
*Composition Rollers
Cloth-Covered Rollers
Rubber Rollers
Lithograph Rollers
Offset Rollers*

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS

FOR EIGHTY-ONE YEARS BINGHAM'S RELIABLE PRINTERS' ROLLERS

Please Mention The INLAND PRINTER When Writing to Advertisers.

A new CATALOG EVERY PLANT SHOULD HAVE



W H E T H E R

O R N O T I T I S N O W

I N T E R E S T E D I N

A U T O M A T I C

N U M B E R I N G



Your copy is ready. Ready to show you many interesting facts about numbering machines. In addition to showing the famous Super-Force Typograph, and a host of numbering heads, etc., this new catalog will be your "bible" of numbering. It will show you the way out of any numbering problem no matter how complicated. It gives useful information on the care and the maintenance of numbering machines. Whether you intend to buy machines now or not you should have this catalog—and it's yours for the asking. When shall we mail yours?

W.M.A.

IFORCIE
& CO. INC.

105 Worth Street NEW YORK CITY
180 North Wacker Drive CHICAGO, ILL.
573 Mission Street SAN FRANCISCO, CALIF.

CONFIDENCE

ARTESIAN BOND

WE often marvel at the confidence with which early explorers set forth to discover a new continent. Yet it is no more remarkable than the confidence with which the modern sales manager sets forth to capture a new market. They knew their ships . . . he knows his paper. His letter upon Artesian Bond demands attention and establishes his prestige. Artesian Bond is made with pure spring water . . . the first essential of fine paper. Year in and year out it is uniform in color . . . in texture . . . and in strength. Liberal in rag content . . . loft-dried and hand-sorted . . . Artesian Bond is ready to use without racking or hanging. Ask for samples.

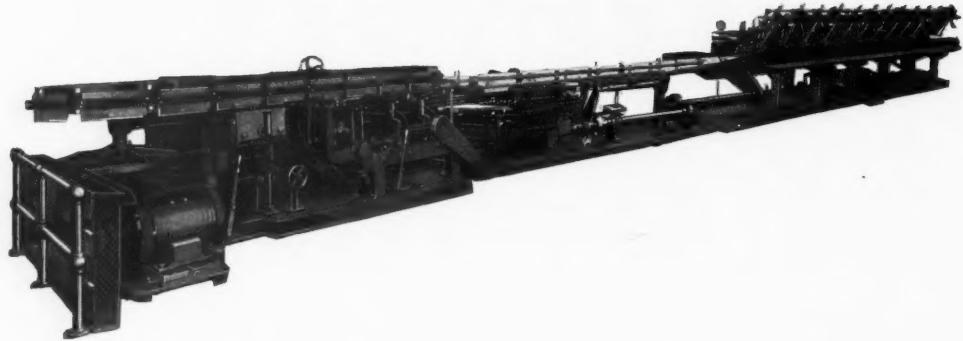


ALLENTOWN, PA.
Lehigh Valley Paper Co.
Division S. Walter, Inc.
BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
Moses Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Tayloe Paper Co.
HOUSTON, TEXAS
L. S. Bosworth Company
LIMA, OHIO
Frederick Paper & Twine Co.
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leftholm Company
MONTGOMERY, ALABAMA
Mercantile Paper Co.
NASHVILLE, TENN.
Clements Paper Co.
NEWARK, N. J.
Lewmar Paper Co.
NEW YORK, N. Y.
A. M. Capen's Sons, Inc., (Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.
OAKLAND, CALIF.
General Paper Co., Tribune Tower
OMAHA, NEBR.
Western Paper Co.
PHILADELPHIA, PA.
E. Latimer, Jr.
RICHMOND, VA.
Cauthorne Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Company
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Leslie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.



WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



A GREAT COMBINATION!

The New Sheridan

GATHERER

Accurate Micrometering.
Specially adapted for handling single sheets.

The New Sheridan *Rotary Counter-Balanced* **STITCHER**

With its unique method of double stitching.

The New Sheridan *High-Speed COVERER* *and BINDER*

New suction cover feeder.
New cover breaker.

Combined In One Unit

Roller Bearings Throughout
Latest Type Oiling System

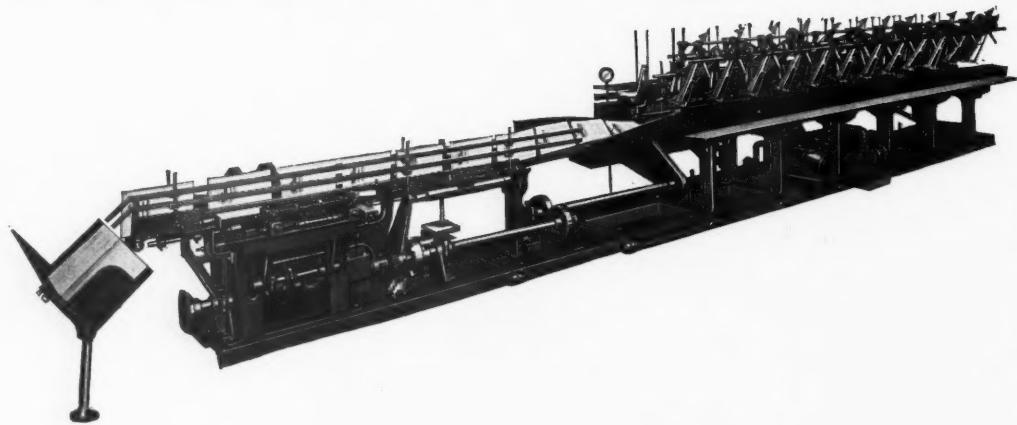
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute.**

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York

550 So. Clark Street, Chicago





**CHARLES
ENEU JOHNSON & CO
PRINTING INKS**

Copyright, 1930, by Charles Eneu Johnson and Company



DARK PHOTO BROWN
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA
Branches in All Principal Cities

DAY IN, DAY OUT— JOB IN, JOB OUT—



HE most expensive equipment is idle equipment. Every minute a press is idle your costs go up, your profits go down. To insure maximum profits your production flow must be steady and uninterrupted.

The C & P 14½" x 22" Craftsman Press with Automatic Feeder gives the steady hour-by-hour production that means real pressroom economy. *Day in, day out*—it keeps turning out clean saleable impressions until the run is completed. *Job in, job out*—on all classes of work—it keeps going speedily, smoothly and surely with a minimum of lost time and motion.

At a speed up to 2300 impressions per hour one man can operate two or three units at a time.

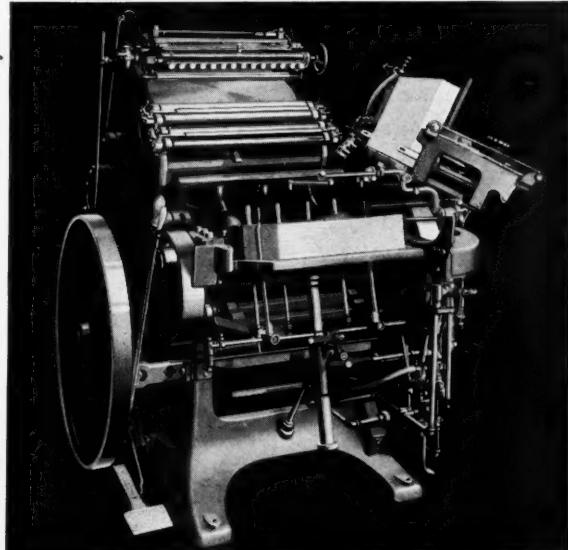
All size forms up to its capacity of 14½" x 22"—all kinds of stock from 13-pound bond to 10-ply cardboard—all types of jobs from everyday forms to fine four-color process work, from odd-shaped cardboard containers to elaborate Christmas cards—these are all grist for this versatile money-making press.

Even light embossing and die cutting are

within the limits of its practical production.

With speed and volume for long runs—with quick make-ready and easy handling for the smaller jobs—with excellent ink distribution and accurate register for both—the C & P 14½" x 22" Craftsman Press with Automatic Feeder is an economical and dependable unit for all purposes. And the price is remarkably low—write for details.

C & P 14½" x 22" CRAFTSMAN WITH AUTOMATIC FEEDER



THE CHANDLER & PRICE COMPANY C & P PRINTING PRESSES & PAPER CUTTERS

CLEVELAND, OHIO, U. S. A.

During Trade

Get a Practical Demonstration of the most modern and highly efficient method of composing room operation.

ARE you familiar with the various machines, processes, devices, methods and short-cuts employed in trade composition plants to improve typographic quality, to speed up production and to lower the cost of finished jobs?

Do you know enough about "non-distribution" to understand how its operation in trade plant composing rooms results in an improvement in the quality of printing and a reduction in the cost of producing typesetting?

Do you know the difference between the various machines used to set type?

When machines for casting type, borders, rules, leads and slugs are mentioned, can you visualize them and their products, and the various uses to which type and material are put?... Can you tell how a typographer composes an

advertisement, catalogue, or book page, a circular or broadside, from a prepared layout?

Do you know how the typographer goes about making a layout for a job with which meager or no instructions have been given?

What do you know about the efficient routing of work through a composing room to produce it to the best advantage?

Have you a definite idea as to the extensive equipment in type faces and decorative material which the trade compositor has at immediate command?

Do you have a clear conception of the factors which make it possible for the trade compositor to offer "A Service That Gives You a Profit Without Investment"?

Learn the answer to these and other pertinent questions by visiting the plant of a member of this Association during Trade Composition Week—May 12th to 17th. Whatever your connection with printing, publishing or advertising...you will be welcome!

International

Composition Week

May 12th to 17th

See How We Serve You

The plants listed here, members of the International Trade Composition Association, invite you to call and see how they are equipped to produce your typesetting requirements

AKRON, OHIO
Akron Typesetting Co.
AUGUSTA, ME.
Northeastern Press
BALTIMORE, MD.
Baltimore Type & Comp. Co.
BOSTON, MASS.
Acker-Bullock Co.
Patrick F. Foley
Machine Composition Co.
Monotype Composition Co.
Scott Lino Company
Weems Linotyping Company
Cecil H. Wrightson
BRIDGEPORT, CONN.
Victor H. Borg
John W. Shields
BROCKTON, MASS.
Frederick H. Lutz
BUFFALO, N. Y.
Queen City Linotyping Co.
CAMDEN, N. J.
Wythe Machine Typesetting Co.
CHICAGO, ILL.
American Typesetting Co.
Englewood Typesetting Co.
Enterprise Typesetting Co.
M & L Typesetting Co.
Mathews Typesetting Co.
McCarthy Typesetting Co.
Quality Typesetting Co.
Reliance Typesetting Co.
Ralph Richards Typesetting Co.
Simons Typesetting Co.
S. K. H. Typesetting Co.
Standard Typesetting Co.
Superior Typesetting Co.
Western Composition Co.
CINCINNATI, OHIO
Brinkman Linotyping Co.
Cincinnati Typesetting Co.
Cobb Linotyping Co., Inc.
The J. W. Ford Co.
Quality Linotyping Co.
CLEVELAND, OHIO
Apex Typesetting Co.
Cleveland Typesetting Co.
East End Composition Co.
Forest City Typesetting Co.
E. G. Lindstrom Linotyping Co.
Neil Composition Co.
Roth Typesetting Co.
Schneider Composition Co.
Service Typesetting Co.
Skelly Typesetting Co.
Thomas & Carlson Type'ing Co.
Trade-Ad Composition Co.
Typographic Service Co.
DAYTON, OHIO
Probert Typesetting Co.
DES MOINES, IOWA
Jacobsen Linotyping Co.
Musseters Mono & Lino Plant

DETROIT, MICH.
Standard Composition Co.
Detroit Mono Products Co.
Detroit Typesetting Co.
Detroit Free Press
FORT WAYNE, IND.
Fort Wayne Typesetting Co.
GRAND RAPIDS, MICH.
Central Trade Plant
HARTFORD, CONN.
Printers Service, Inc.
HOUSTON, TEXAS
Heavin & Granum
INDIANAPOLIS, IND.
Century Typesetting Co.
Indianapolis Typesetting Co.
Rogers Typesetting Co.
Spaulding Typesetting Co.
Thomas & Evans
Typographic Service Co.
Weimer Typesetting Co.
KANSAS CITY, MO.
Western Typesetting Co.
LAFAYETTE, IND.
Lafayette Typesetting Co.
LOS ANGELES, CAL.
Typographic Service Co.
LOUISVILLE, KY.
Dickson Co.
MILWAUKEE, WIS.
Hayward Linotyping Co., Inc.
Independent Typesetting Co.
Lawrence Typesetting Co.
Monotype Material Co.
Trade Press Publishing Co.
Western Typesetting Co.
Zahn Typesetting Co.
MINNEAPOLIS, MINN.
Mono-Trade Co.
J. E. Walkup
MONTRÉAL, CANADA
Fred F. Ester
NEWARK, N. J.
William Patrick, Inc.
NEW BRITAIN, CONN.
New Britain Typesetting Co.
NEW HAVEN, CONN.
Planck & Harkin Typographic Service, Inc.
NEW YORK, N. Y.
M. R. Alexander
Beam & Bermender, Inc.
H. O. Bullard, Inc.

NEW YORK, N. Y. (Cont.)
Butler & Currie, Inc.
Giegenack Trapp, Inc.
Central Linotypers
Wm. E. Collins
Commanday Brothers, Inc.
Composing Room, Inc.
Cooper & Cohen
Cosmos Composition Service
Fred A. Crowell, Inc.
Diamond Typesetting Corp.
Wm. C. Fitch, Inc.
W. G. Hanson
Huston Composition Co.
Albert O. Jennings, Inc.
Oscar Leventhal
Modern Composing Room
Monahan-Gardner
Morris & Walsh Typesetting Co.
New York Monotype
Composition Co., Inc.
Charles D. O'Brien
O'Sullivan Linotype
Composition Co.
Printers Lino-Typesetting Co.
Richards-Starkey Co., Inc.
Singer Linotyping Co., Inc.
Standard Linotypers, Inc.
Nelson-Stimson, Inc.
Stow-Whittaker Co., Inc.
G. G. Tege & Sons, Inc.
Trade Linotypers, Inc.
Triangle Monotype
Composition Co.
Wrigley Linotype Co.
OMAHA, NEB.
Omaha Printers Supply Co.
Clyde B. Tryon
PASSAIC, N. J.
Rasp Linotypers
PHILADELPHIA, PA.
Colling & Co.
Franklin Composition Co.
Liberty Composition Co.
John C. Meyer & Son
National Typesetting Corp.
Oakdale Composition Co.
Progressive Composition Co.
Ruttle, Shaw & Wetherill
Smith Composition Co.
Frank Tondorf
Typecrafters, Inc.
Weber Composition Co.
George W. Williams

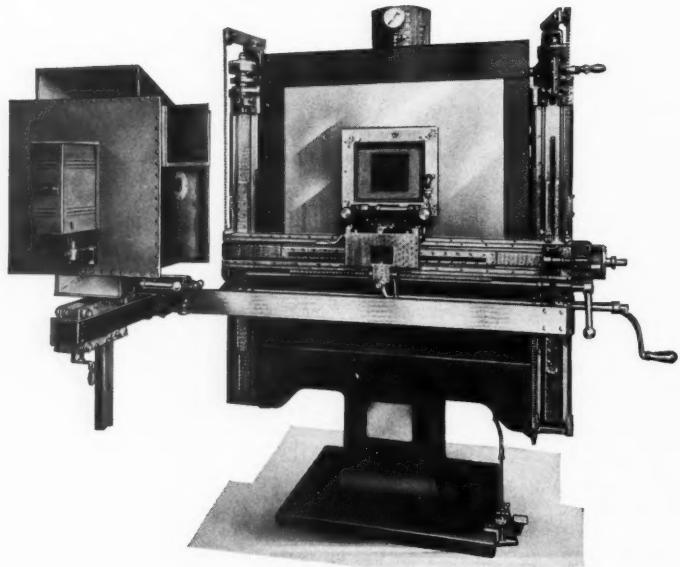
PORTRLAND, ME.
Harmon C. Crocker
PROVIDENCE, R. I.
Typesetting Service Co.
PITTSBURGH, PA.
Keystone Composition Co.
Mono-Lino Typesetting Co., Inc.
Pittsburgh Monotype
Composition Co.
Jas. L. Stewart Co.
RACINE, WIS.
Western Printing & Litho Co.
READING, PA.
Goetz & Fleck
RICHMOND, VA.
State Composition Co.
ST. LOUIS, MO.
Bobel Typesetting Co.
Monotype Typesetting
& Foundry Co.
National Typesetting Co.
Standard Typesetting Co.
Superior Typesetting Co.
Thom-Paul Monotype Co.
Triangle Composition Co.
Zimmerman Petty Lino Co.
ST. PAUL, MINN.
Perfection Typesetting Co.
SALT LAKE CITY, UTAH
Superior Typesetting Co.
SAN FRANCISCO, CAL.
Franklin Lino Co.
Monotype Composition Co.
SEATTLE, WASH.
Pacific Typesetting Co.
Queen City Typesetting Co.
SIOUX CITY, IOWA
Plymouth Typesetting Co.
SPRINGFIELD, MASS.
Gum & Earle, Inc.
SYDNEY, N.S.W., AUSTRALIA
Smith & Miles, Ltd.
SYRACUSE, N. Y.
Syracuse Typesetting Co.
TORONTO, ONT., CANADA
Booth & Fullerton, Ltd.
George S. Brown
Cooper & Beatty, Ltd.
Cornish & Wimpenny, Ltd.
Linotype Composing Co.
Mono-Lino Typesetting Co.
Moore Type Foundry
Service Linotyping Co.
Toronto Typesetting Co.
Trade Typesetting Co.
Typographic Service, Ltd.
UNION CITY, CONN.
Naugatuck Composition Co.
UTICA, N. Y.
Utica Typesetting Co.
WASHINGTON, D. C.
Maxwell L. Jones
Washington Typographers, Inc.

Trade Composition Association

At Last!

A COMPLETE PLATE MAKING EQUIPMENT ECONOMICALLY UNITED THE ECONOGROUP AND AUXILIARIES

"4 in 1"



- 1—**Photo-Composing**—For making press plates for offset and typographic presses. These machines are equipped with exclusive features producing contact group negatives upon thick or thin glass and for photocomposing prints on thin or thick metal plates, using vacuum pressure.
- 2—**Camera**—Doing all the work of any commercial process camera including step and repeat or group negatives.
- 3—**Projecting Machine**—Projects enlargement direct to fast sensitized surfaces without the use of condensers.
- 4—**Layout Machine**—For squaring, ruling and scribing to accurate dimensions on copy and negatives.

HUEBNER-BLEISTEIN PATENTS COMPANY

Home Office and Factory
344 VULCAN STREET, BUFFALO, N.Y.

Demonstration and Sales Offices

NEW YORK
Printarts Building
228 East 45th St.

CHICAGO
Standard Oil Building
910 So. Michigan Blvd.

Announcement *of* Cline Electric Mfg. Company

AFTER APRIL 15th OUR NEW YORK OFFICE
WILL BE LOCATED AT 220 EAST 42nd STREET,
THE DAILY NEWS BUILDING. NEW TELEPHONE
NUMBER—VANDERBILT 3611

OUR NEW YORK OFFICE WAS ESTABLISHED
IN THE WORLD BUILDING IN 1915. FOR THE
PAST TEN YEARS WE HAVE BEEN LOCATED IN
THE MARBRIDGE BUILDING

CLINE ELECTRIC MFG. CO.

Main Office: Conway Bldg., 111 W. Washington Street, Chicago

Eastern Office:
Daily News Building
220 E. 42nd Street
NEW YORK CITY, NEW YORK



Western Office:
1st National Bank Building
SAN FRANCISCO, CALIFORNIA

SAW TRIMMERS

CHASES

GALLEYS

AMSCO

power mitering machines

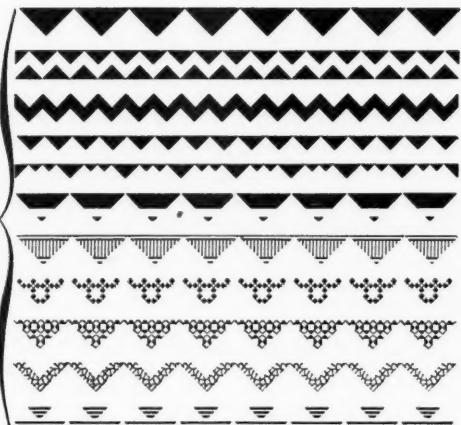
not only miter rule corners in the shortest possible time but without special attachments or changes, slot border material cast on typesetting machines, giving to the commonplace rule a novelty touch that adds much to its attractiveness. A few combinations are shown, all slotted from ordinary rules.

TYPE WASH

MAKE-UP TRUCKS

**American Steel Chase Company
122-130 Centre Street New York City**

LEAD CUTTERS



All decoration and rules in this advertisement are cut on the Amaco Power Miterer at the plant of Cecil H. Wrightson, Inc., Trade Typographer, Boston, Massachusetts.

A postal card will bring full details.

American Steel Chase Company
122-130 Centre Street New York City

For Your Convenience

CRAIG SALES CORP., 636 Greenwich St., N. Y. City
I want to accept your 30 day free trial. There is no cost
or obligation.

Make and Size of Press.....
Voltage..... A.C. Cycles
My Name
Address

Would you LET *HIM* HANDLE YOUR PRESSWORK?

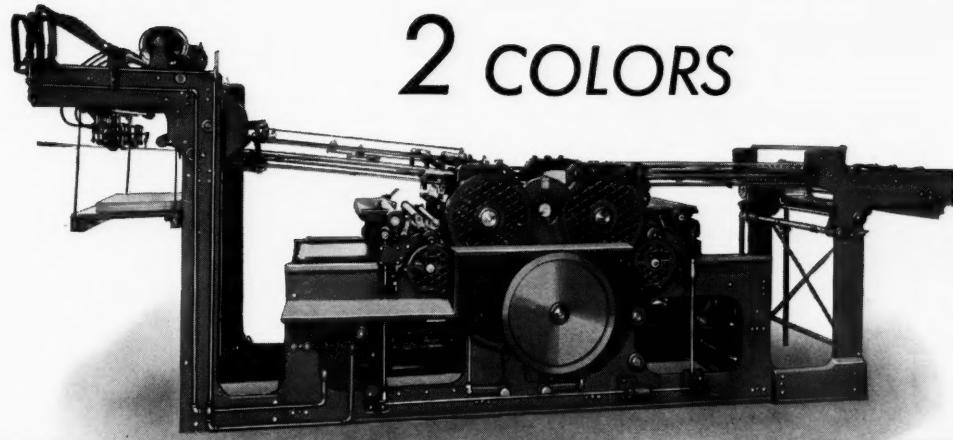
The gas equipment used by some printers on their presses are as full of soot as CHIMNEY SWEEPERS.

If the one you have forms carbon or soot which get all over the sheets, we don't have to tell you what a nuisance it is. Get rid of it.

We will send you a CBAIC DEVICE on 30

day free trial. Not only will it be free from carbon or soot, but it will be 100% dependable under any and all conditions. It is guaranteed *permanently* automatic. Thousands of printers are getting faster and finer presswork—with out offset or slipsheeting, without soot, without burning tapes, without any static electricity trouble — by using only CRAIG automatically operated gas heating devices. Try one at our expense for 30 days.

← For Your Convenience



2 COLORS

The NEW HARRIS

20x26
4 ROLLER

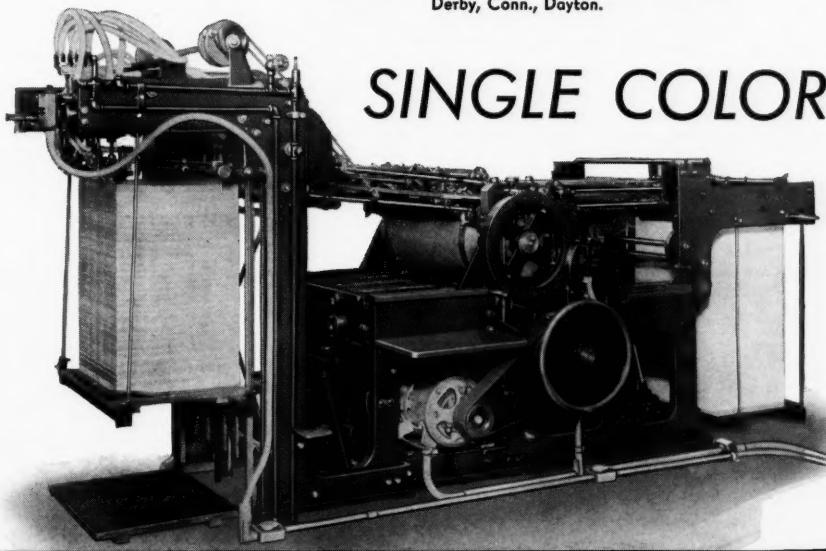
AUTOMATIC FLAT BED

FOUR ROLLERS all covering the maximum twenty inch form . . . Maximum speed; single color 3600, two color 3000. Sheet size 8½ x 11 to 22 x 30. Bed size 24½ x 31½. Thorough pyramid ink distribution. Exceptionable impressional strength. Inbuilt Harris pile feeder and pile delivery. Chases can be supplied up to 28½ inches. Unusually convenient to operate . . . Overall dimensions, single color 12' 2" x 6' 5", two color 17' 2" x 6' 9". Complete with motor equipment.

HARRIS-SEYBOLD-POTTER

General Offices: CLEVELAND, OHIO
Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton; Factories—Cleveland, Derby, Conn., Dayton.

SINGLE COLOR



Please Mention THE INLAND PRINTER When Writing to Advertisers.

Name _____
Firm _____
Address _____
City _____

Both Models

Two Color

Single Color

HARRIS-SEYBOLD-POTTER CO.,
1385 Union Trust Bldg., Cleveland

Please send additional information regarding the new Harris 20 x 26 four roller automatic flat bed.

Endurance



*The adventurer
of the air-*

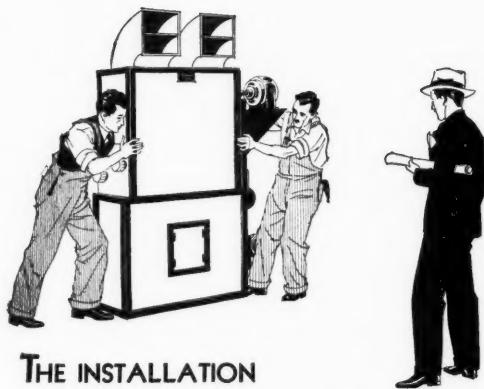
seeks to master time...a mastery typified by greater endurance. This conquest of the flight of time, this seeking after endurance, IS ALSO AN AIM OF THE CAREFUL BUYER OF TEXTBOOKS. His interest may not be so spectacular, but certainly it is as intense. For he must be assured that the BOOK WILL ENDURE, that it will outlast several years of hard usage. A tenaciously sturdy, but flexible, sewing...**Oversewing**...more than any other item in the book manufacturing process, assures a degree of endurance not otherwise obtained. Insist that all TEXTBOOKS be **Oversewn** for greater durability.



Oversewing
Machine Co. *Omco*
368 Congress St.
Boston, Mass.

*The adequately bound special-requirement
volume...textbook, dictionary, catalog,
etc...is an **Oversewn** volume.*

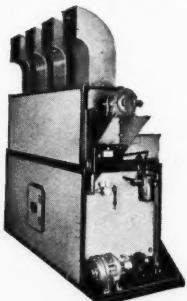
KROY
AIR-CONDITIONING
UNIT



THE INSTALLATION

of Kroy Air-Conditioning equipment is simplicity itself and can be achieved with the utmost economy both in initial and operation costs...Kroy units are merely placed in the room, department or section to be conditioned; steam, water and electrical connections are made; the controls set; and presto! you have the exact temperature and humidity desired. Furthermore, you have an Air-Conditioning system that provides maximum flexibility and 100% salvage value. Should you ever enlarge or make changes in your plant—you merely disconnect the Kroy unit, move to new location and re-connect...A telegram or letter will bring a York representative to consult with you on any Air-Conditioning question.

YORK HEATING & VENTILATING CORP.
1553 Sansom Street
Philadelphia



YORK HEATING & VENTILATING CORPORATION
also manufactures Heat-Diffusing Units, Kroy Air-Cooling Units, Kroy Unit Heaters and Super-Fin Fan Blast Radiation.



The trade is delighted
with the new



CROMWELL JUNIOR

TYMPAN SHEET
which we manufacture
specially for use on

MIEHLE
KELLY
HARRIS
MILLER
SIMPLEX

or any other high speed press

Scored here

Your Jobber or we ourselves will be glad
to give you full particulars

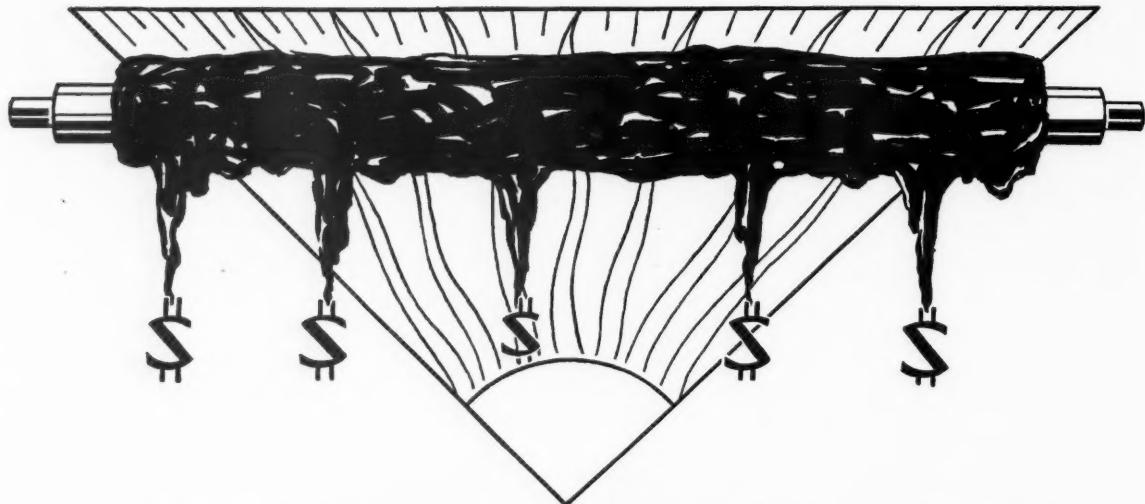
MADE BY
THE

CROMWELL PAPER CO.

WHIPPLE STREET AT 47TH

CHICAGO

U.S.A.



MELTING ROLLERS MELT PROFITS AWAY

IDEAL TYPOGRAPHIC ROLLERS

Made of vulcanized vegetable oils by a patented process. For use as ductors and distributors on any type press. Will not melt, swell, or shrink under any press speed. Need no ageing or resetting and are not affected by ink or cleaning fluids. Are immune to changes of temperature and humidity.

GRAPHIC ROLLERS

A composition roller guaranteed not to melt under any press operating conditions. Designed for form positions in conjunction with Ideal Typographic Rollers but may be used in all press positions.

COOPERATION

The Ideal Roller & Mfg. Co. maintains a very complete laboratory and will be pleased to cooperate with printers in working out any special roller or printing problems they may have.

This book FREE



Our products
are fully
protected by
United States
Patents

R o l l e r s

Sole Selling Agents



Write today for
this valuable aid to
greater printing
profits . . .

The International Printing Ink Corporation

Successor to

THE AULT & WIBORG COMPANY PHILIP RUXTON, INCORPORATED
THE QUEEN CITY PRINTING INK COMPANY

IDEAL ROLLER & MANUFACTURING CO.

General Offices and Plant No. 1
2512 W. 24th Street, Chicago, Illinois

Plant No. 2: 22nd Street and 39th Avenue
Long Island City, New York



Performance Plus!

*Service that only
the DIAMOND
Power Cutter
can give*

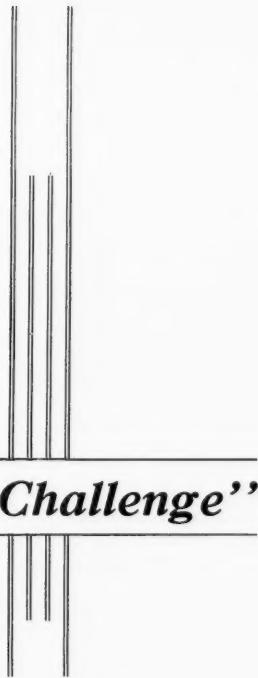
. . . Faster—finer—safer—sturdier . . . that's why the Diamond is the national standard in power cutters . . . those are the features that make for faithful service and increased profits.

. . . There's money-making speed and accuracy—ingenious safety features that safeguard the operator and stock—economical operation—remarkable long life.

. . . In every respect, the Diamond Power Cutter is a master machine that conclusively proves the statement that "nothing cuts like a 'Diamond'."

. . . Inspect, compare and test the Diamond Power Cutter—note its exclusive features and be convinced that it renders a superior cutting service. Write for full facts and literature today—now!

"It's a Challenge"

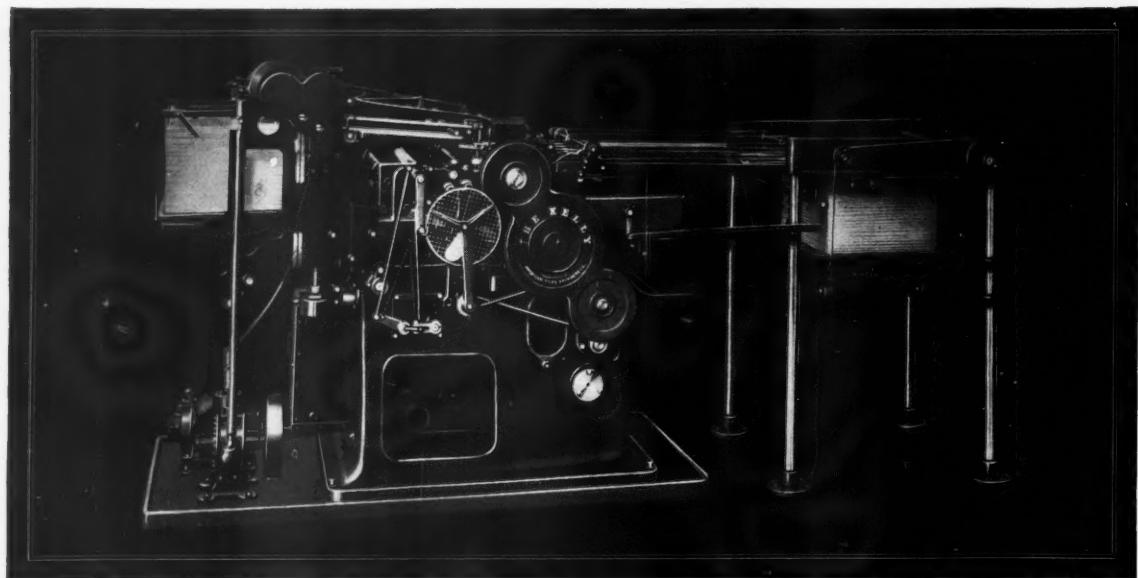


The Challenge Machinery Co.
Grand Haven, Michigan

CHICAGO,
17-19 E. Austin Avenue

NEW YORK
200 Hudson Street

S-41



STYLE B KELLY AUTOMATIC PRESS

The Proof of the Press is in the Printing

SIXTEEN YEARS AGO the first Style B Kelly Automatic Press was installed in a New York printing office. It was the first successful automatically controlled flat-bed printing unit, and at once attracted attention for its easy operating qualities and potential economies. Since those days of pioneering the Kelly Automatic has proven itself and is now generally accepted as the type of press necessary for the economical production of all classes of printing within its size limits, and many thousands have been installed.

The early expectations of economical production have been fully realized by all who have made Kelly purchases.

KELLY Presses
are Sold and
Serviced by

American Type

Sold also by

SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg;

ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand;

CAMCO [MACHINERY] LIMITED, London, England; NATIONAL PAPER AND TYPE CO., Central and South America, Mexico, Cuba, Porto Rico and West Indies

Kelly Automatic Presses (early installations still running) are built for constant service and have every convenience for the pressman. It is these conveniences that permit a quick "get-away," thus increasing productive time and adding to income.

The quality of Kelly printing is proof of the efficiency of the unit. Measured by this standard the Kelly stands out preeminently.

With high-class printing, large production, ability to successfully handle difficult forms and stocks and having every convenience for economy, the utmost in service may be expected and is invariably obtained from the unrivaled Kelly units.

Founders Company

One Envelope does a *wheelbarrow's work*



IF customers paid in coin, you'd gladly send a wheelbarrow to collect it. But do you send an envelope to collect their checks?

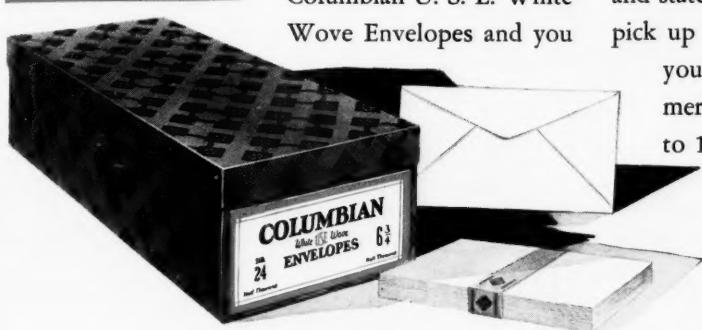
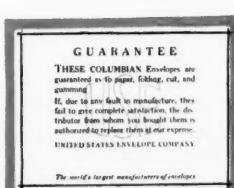
It's good business to enclose a return envelope with bills and statements. An envelope reminds customers . . . politely . . . that a prompt remittance will be welcomed. Leaves no excuse for putting off payment. Yet never duns.

You want the envelope you send to be a good collector. Be sure that it seals tight and *stays* sealed.

Shows up printing clearly, sharply. Is easy to write on. Conceals contents from prying eyes. Bears an honest badge of quality. Choose Columbian U. S. E. White Wove Envelopes and you

cover all these points . . . help faster collections.

Both you and your customers easily identify these envelopes as products of the world's largest manufacturers of envelopes. Simply look for the USE watermark on each envelope and the distinctive all-over U. S. E. design on the box. Try them yourself as return envelopes with your next mailing of bills and statements. Suggest them to your customers . . . pick up an extra sale, another printing job. Check your stock and fill it today from your paper merchant. Commercial and official sizes from 5 to 14 and Monarch. Also 6 3/4 and 10 Outlook.



UNITED STATES
ENVELOPE COMPANY
The world's largest manufacturers of envelopes
SPRINGFIELD MASSACHUSETTS
With thirteen manufacturing divisions
covering the country

COLUMBIAN *White USE Wove* ENVELOPES

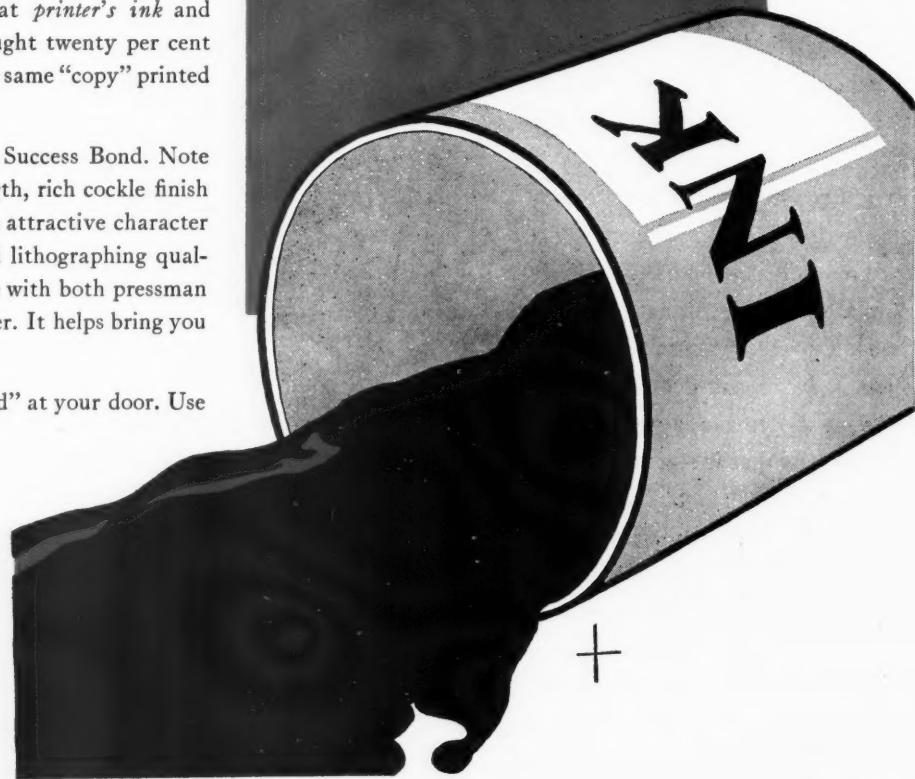
Please Mention THE INLAND PRINTER When Writing to Advertisers.

Black Gold

WHILE some are chasing rainbows in the oil fields, others have discovered another "Black Gold" at their very door. In *printer's ink*, they have found a "gusher" that rolls up profits and builds new business. Actual tests show that *printer's ink* and *good paper*, have brought twenty per cent more returns than the same "copy" printed on a cheap sheet.

Send for a sample of Success Bond. Note its crisp, raggy strength, rich cockle finish and pleasing color. Its attractive character and easy printing and lithographing qualities make it a favorite with both pressman and ultimate consumer. It helps bring you extra returns.

You have "Black Gold" at your door. Use it with *Success*.



NEENAH PAP





Success Bond

Use envelopes to match your stationery

DISTRIBUTORS

BALTIMORE, MD.	J. Francis Hock & Company	NEW YORK CITY	H. P. Andrews Paper Company
BOISE, IDAHO	Blake, Moffitt & Towne	NEW YORK CITY	A. W. Pohlman Paper Company
CHICAGO, ILL.	Marquette Paper Company	OAKLAND, CALIF.	Blake, Moffitt & Towne
CHICAGO, ILL.	Midland Paper Company	OMAHA, NEBR.	Field-Hamilton-Smith Paper Co.
DALLAS, TEXAS	E. C. Palmer & Company, Ltd.	PHILADELPHIA, PA.	D. L. Ward Company
DES MOINES, IOWA	Seaman Paper Company	PHOENIX, ARIZ.	Blake, Moffitt & Towne
DULUTH, MINN.	John Boshart Paper Company	PORTLAND, ORE.	Blake, Moffitt & Towne
FRESNO, CALIF.	Blake, Moffitt & Towne	SACRAMENTO, CALIF.	Blake, Moffitt & Towne
HOUSTON, TEXAS	E. C. Palmer & Company, Ltd.	ST. PAUL, MINN.	Seaman Paper Company
JACKSON, TENN.	Martins-Currie Paper Company	SALEM, ORE.	Blake, Moffitt & Towne
KANSAS CITY, MO.	Bermingham & Prosser Company	SAN DIEGO, CALIF.	Blake, Moffitt & Towne
LONG BEACH, CALIF.	Blake, Moffitt & Towne	SAN FRANCISCO, CALIF.	Blake, Moffitt & Towne
LOS ANGELES, CALIF.	Blake, Moffitt & Towne	SAN JOSE, CALIF.	Blake, Moffitt & Towne
LOUISVILLE, KY.	Southeastern Paper Company	SANTA ROSA, CALIF.	Blake, Moffitt & Towne
MEDFORD, ORE.	Blake, Moffitt & Towne	SEATTLE, WASH.	Blake, Moffitt & Towne
MILWAUKEE, WIS.	The E. A. Bouer Company	SPRINGFIELD, MO.	Springfield Paper Company
MINNEAPOLIS, MINN.	Minneapolis Paper Company	TACOMA, WASH.	Tacoma Paper & Stationery Co.
MINNEAPOLIS, MINN.	Seaman Paper Company	TAMPA, FLA.	E. C. Palmer & Company, Ltd.
NEW ORLEANS, LA.	E. C. Palmer & Company, Ltd.	TUCSON, ARIZ.	Blake, Moffitt & Towne
NEWARK, N. J.	H. P. Andrews Paper Company	WILKES-BARRE, PA.	H. A. Whiteman & Company
NEW YORK CITY	F. W. Anderson & Company		

EXPORT

NEW YORK CITY	American Paper Exports, Inc.	NEW YORK CITY	Parsons & Whittemore, Inc.
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ENVELOPES

WAUKEGAN, ILL.	National Envelope Co., Div., United States Envelope Co.	WORCESTER, MASS.	Logan, Swift & Brigham Envelope Co., Div., United States Envelope Co.
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"Note the Tear and Wear as well as the Test"

ER COMPANY

Neenah, Wisconsin

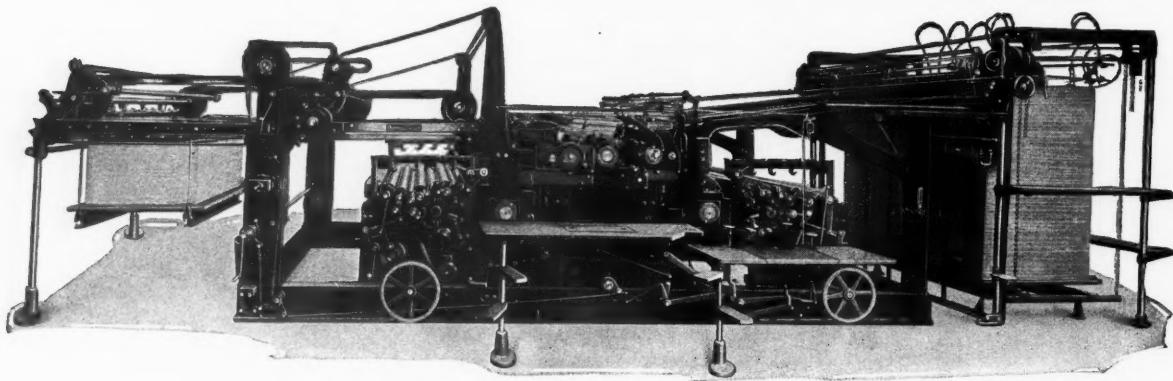
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the Names

GLACIER BOND
STONEWALL LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

Please Mention THE INLAND PRINTER When Writing to Advertisers.



A Modern Big-Production Press

**for first-grade color runs from
about 50,000 up**

A PROFITABLE big sheet . . . up to 50 x 72. Practical running speed of 2,000 to 2,400 impressions (two-color) per hour. Four-roller distribution, with double-rolling of the form. Controlled and reliable printed-side-up delivery. Cylinders, fountains, rollers, etc., easily accessible from the floor. Dexter Suction Pile or Cross Continuous Feeder.

The Cuneo Press, Chicago, is using ten of these machines. The Conde Nast Press, Greenwich, Conn., is using eight. Other well-known users include the W. F. Hall Printing Co., Chicago; Art Color Company, Dunellen, N. J.; R. R. Donnelley & Sons Co., Chicago; Meredith Publishing Company, Des Moines, Ia.; Manz Corporation, Chicago; McLean Publishing Company, Toronto; Evans-Winter-Hebb, Detroit; Max Lau Colortype Company, Chicago; and many others.

The Babcock Printing Press Mfg. Co.

GENERAL SALES OFFICES, 460 WEST THIRTY-FOURTH STREET, NEW YORK
Branch Offices and Selling Agents in Principal Cities from Coast to Coast

BABCOCK

**MODERN FLAT-BED PRESSES • HIGH-SPEED AUTOMATICS
TWO-COLOR SHEET-FED ROTARY**



F A R M E R S

An "old print" of a modern scene. From the painting by Charles Rocher, Paris. Courtesy Weyhe Galleries, New York. Engravings by Pioneer Engraving Co., Inc., New York. Electros by Atlantic Electrotyping and Stereotype Co., Inc., New York. Inks by Philip Ruxton, New York. Printing by Arrow Press, Inc., New York.

To get attention, printed matter must be interesting. To get *favorable* attention it must have the qualities of Beauty. Make sure of Beauty by using good engravings, good electros, good inks, and good paper.

Cantine's **COATED PAPERS**

CANFOLD • ASHOKAN • ESOPUS • VELVETONE • LITHO C.1S.
NIAGARA • DUO-BOND • COLORFOLD • M.C.FOLDING • WATERTONE



CHRISTOPHER COLUMBUS

... discovered the land that discovered the way to print
fine screen halftones and color process plates.

If Your Message is Important, Print it on Coated Paper

If you are planning to build an impressive advertising structure, don't neglect the foundation. Specify a coated paper, from a mill that has specialized in coating for many years.

Engravers know that coated paper is necessary to show the detail of fine engravings. They prove their cuts on it.

Printers will find in the Cantine Sample Book papers that enable them to get the effect of engraver's proofs at moderate cost—papers for every requirement of fine-screen printing. Copies on request.

THE MARTIN CANTINE COMPANY

Saugerties, N. Y.

New York Sales Office, 501 Fifth Avenue

Specialists in Coated Papers Since 1888

DISTRIBUTORS

NEW YORK CITY
BALDWIN PAPER COMPANY, INC.
BEEKMAN PAPER & CARD COMPANY, INC.
BLAKE-BUTLER PAPER COMPANY, INC.
BULKLEY, DUNTON & COMPANY
FOREST PAPER COMPANY, INC.
MANHATTAN CARD & PAPER COMPANY
MARQUARDT, BLAKE & DECKER, INC.
MILLER & WRIGHT PAPER COMPANY
A. W. POHLMAN PAPER COMPANY, INC.
PAUL E. VERNON & COMPANY
VERNON BROS. & COMPANY
WILLMAN PAPER COMPANY, INC.

NEW YORK STATE
Albany HUDSON VALLEY PAPER COMPANY
THE W. H. SMITH PAPER CORP.
Buffalo R. H. THOMPSON COMPANY
Rochester R. M. MYERS & COMPANY
Syracuse J. & F. B. GARRETT COMPANY
Troy TROY PAPER COMPANY

CONNECTICUT
Bridgeport THE C. E. DARTT COMPANY
NEW JERSEY
Newark LEWMAR PAPER COMPANY
RHODE ISLAND
Providence R. L. GREENE PAPER CO.

BOSTON
Holyoke
Springfield
Worcester
MASSACHUSETTS
CARTER, RICE & COMPANY
COOK VIVIAN COMPANY, INC.
RUTTER & MCNAUGHT, INC.
ARTHUR E. HAM & SONS
JUDD PAPER COMPANY
PLYMOUTH PAPER COMPANY
MEEK-WHITNEY, INC.
CHAS. A. ESTY PAPER CO.

HARRISBURG
PHILADELPHIA
WILCOX-WALTER-FURLONG PAPER CO.
PITTSBURGH
GENERAL PAPER & CORDAGE COMPANY
SCRANTON
YORK
PENNSYLVANIA
DONALDSON PAPER CO.
WALTER-FURLONG PAPER CO.
MEGARTEE BROTHERS
ANDREWS PAPER HOUSE

BALTIMORE
HAGERSTOWN
MARYLAND
O. F. H. WARNER & CO.
ANTETAM PAPER COMPANY
LYNCHBURG
RICHMOND
VIRGINIA
THORNTON-DIROM CO.
RICHMOND PAPER CO., INC.

DISTRICT OF COLUMBIA
Washington R. P. ANDREWS PAPER CO.
OHIO

Cleveland THE CENTRAL OHIO PAPER CO.
Columbus THE CENTRAL OHIO PAPER CO.
Toledo THE CENTRAL OHIO PAPER CO.

ILLINOIS
Chicago THE BLUNDEN-LYON CO.
MICHIGAN
Detroit CENTRAL OHIO PAPER CO.

GEORGIA
Savannah M. S. & D. A. BYCK, CO.
TEXAS

Houston L. S. BOSWORTH COMPANY
CALIFORNIA

Los Angeles CARPENTER PAPER COMPANY
San Francisco CARTER, RICE & CO.
GENERAL PAPER COMPANY
OREGON

Portland CARTER, RICE & COMPANY
WASHINGTON
Seattle CARTER, RICE & COMPANY
Tacoma STANDARD PAPER COMPANY

Cantine's **COATED**
PAPERS

CANFOLD * ASHOKAN * ESOPUS * VELVETONE * LITHO C.1S.
NIAGARA * DUO-BOND * COLORFOLD * M.C.FOLDING * WATERTONE



FROM THE OIL WELL TO YOU . . .

CITIES SERVICE is a complete petroleum unit—operating its own extensive oil wells, its own refineries, its own elaborate system of transportation service by tankers, pipe lines, tank cars and tank trucks, and its own marketing units.

Cities Service is a billion dollar organization which spends a million dollars each year to improve its products and services—an organization which operates its own public utility companies, coordinated transport service and maintains its own fleet of more than 4,000 motor vehicles.

In this great laboratory, along national

highways and in public utility service, Cities Service petroleum products are thoroughly tested for service, protection and economy. This is a *practical* proving ground far beyond ordinary laboratory and research facilities. Millions of people and thousands of industries depend for their light, heat and power upon equipment lubricated with Cities Service petroleum products.

Cities Service worked hard and spent huge sums of money to solve its own lubrication and fuel problems. A Cities Service engineer will gladly call and give you the benefit of his experience.

CITIES SERVICE OIL COMPANY
60 Wall Street New York

Cities Service Radio Concerts, Friday 8 P. M. Eastern Daylight Saving Time

CITIES SERVICE INDUSTRIAL OILS
QUALITY PROVED WHERE IT SHOULD BE PROVED  IN INDUSTRIAL USE



The Chapman Electric Neutralizer

Improves Quality and Increases Production in the Pressroom

How It Prevents Offset

We do not claim that the electrical charge in the Neutralizer has any direct effect of drying the ink, but it does remove one of the principal causes of offset, namely, the tendency of the sheets to attract each other and cling together. With all static removed, sheets float on a cushion of air. By the time all air has been squeezed out between them, the ink has set sufficiently to remove the danger of offset.

A Chapman Neutralizer bar on press delivery carriage is used by many of our customers to take the place of gas burners or similar ink-setting devices.

IN THESE 10 WAYS

- 1—Enables the pressman to carry full color.
- 2—Minimizes slip-sheeting by preventing offset.
- 3—Prevents sheets from adhering to the delivery mechanism.
- 4—Invariably delivers the paper well and evenly jogged.
- 5—Eliminates the great percentage of waste paper heretofore caused by static electricity.
- 6—Improves register because the sheets are always under control.
- 7—Renders practicable the use of any kind of paper, even lightest weights.
- 8—Makes it possible to maintain a lower temperature in the pressroom.
- 9—Results in sheets being delivered to bindery in condition for immediate handling without additional expensive jogging.
- 10—Conquers static electricity on rotary, flat-bed, lithographic, and offset presses, and on folders and feeders.

PRODUCTS

KIDDER Straight and All Size Rotaries; Special Presses for practically all purposes; U. P. M. Vacuum Bronzers (high speed and fly delivery); U. P. M. Sheet Rotary Press; Chapman Electric Neutralizer.

38 PARK ROW, NEW YORK CITY

U. P. M. - KIDDER PRESS CO., INC.

UNITED PRINTING MACHINERY CO.—KIDDER PRESS CO.

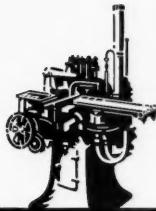
Headquarters and Factory at Dover, N. H.

CANADIAN OFFICE
AT TORONTO



FISHER BUILDING, CHICAGO

The Possession of a Monotype
Is Evidence of Leadership
in All Branches of Printing



A Printer Is Known

THOSE printers building successfully on the enduring foundation of good work and intelligently applied service are operating composing rooms equipped with Monotypes for machine typesetting and to cast type and decorative and spacing material for hand composition. They take advantage of Monotype versatility, of the high quality of printing done from Monotype-cast type, the best of traditional and modern faces, an unlimited supply of type and material at all times, new type for every job, and other profit-making and business-building features of the Monotype System of Composition and Non-Distribution.

by
the
Composing
Room
He
Keeps!

Deepdene, a New Type Face Drawn by Frederic W. Goudy, Is Shown in All Sizes
in the Deepdene Number of «Monotype»—A Copy Will Be Sent on Request.

»-«

LANSTON MONOTYPE MACHINE COMPANY

Monotype Bldg. « » Philadelphia, Pa.

Composed in Monotype No. 329 and No. 330 Series
Please Mention THE INLAND PRINTER When Writing to Advertisers.

It's a Feather in our Cap!



Picture shows five gas Monomelt-equipped Monotypes in the composing room of the William Feather Co., 800-12 Huron Road, Cleveland, Ohio.

Monomelt Units for gas or Electric Monotypes

to have the William Feather Co. of Cleveland, Ohio, install the Monomelt Single Melting System in their very efficient and up-to-date composing room.

The result is that the remelting furnace is eliminated, the metal in the Monotype caster melting pot is never chilled by insertion of cold pigs. Perfect temperature control is maintained —perfect type is insured.

Let us tell you more.

THE MONOMELT COMPANY
1621 Polk Street • • Minneapolis, Minn.

LIFE-TIME FEEDER SERVICE or CONTINUAL BREAKDOWNS?

Which do you want? We know without asking, but unless you make sure in advance, how do you know what you are buying. The one sure way to be sure of real, vital lifetime service is to follow the majority of worth while feeders

LEIMAN BROS.

**PATENTED
ROTARY
POSITIVE**

AIR PUMPS

*for pressure blowing and
vacuum pickup*

MANY SIZES

also used for cooling linotype moulds, agitating electrotype solutions, blowing dirt out of machinery and type cases.

that use these powerful, positive, lifetime air pumps.

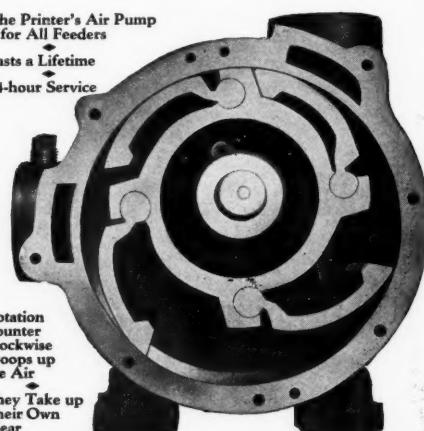
Have the salesman show you or no sale.

*Get the Free
Information*

The Printer's Air Pump
for All Feeders

Lasts a Lifetime
24-hour Service

Rotation
Counter
Clockwise
Scoops up
the Air
They Take up
Their Own
Wear



LEIMAN BROS., Inc.

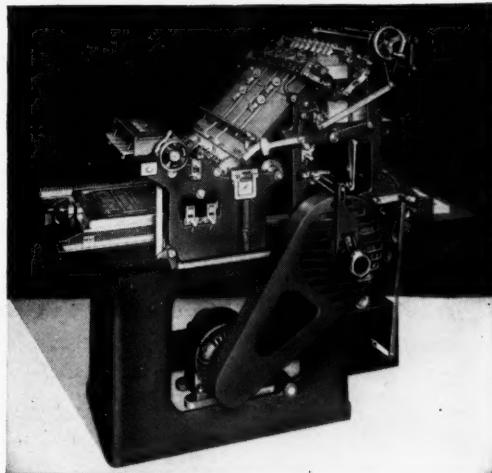
23 (AE) WALKER ST., NEW YORK
MAKERS OF GOOD MACHINERY FOR FORTY YEARS

SALGOLD "Automatic Jobber"

An unequaled machine at a low price

THIS is a compact unit for high-speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3500 impressions per hour; envelopes, two up, 6000 per hour. It can be installed in a very small space. For high-speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.



For sale exclusively by

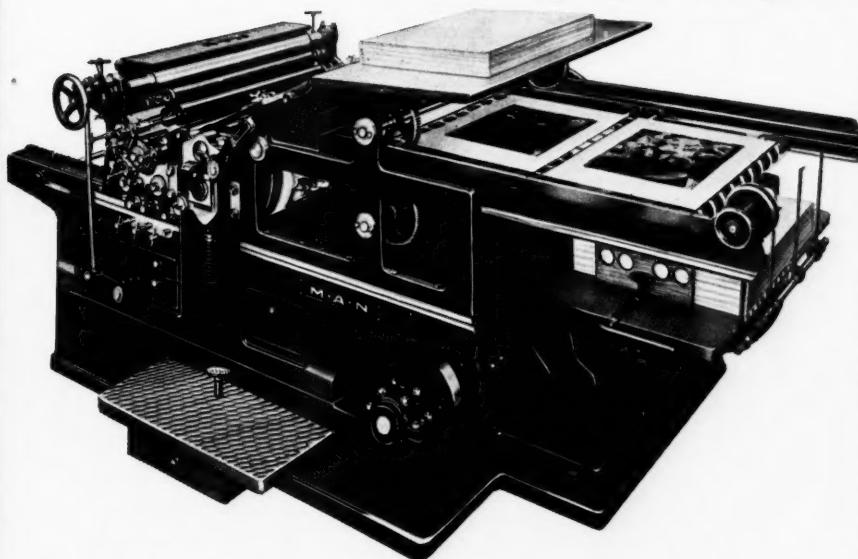
Howard D. Salins Golding Printing Machinery Inc.

608 SOUTH DEARBORN STREET, CHICAGO, ILLINOIS

Telephone HARRISON 5936

MIRAMAN

Chromotype flat bed printing machine



MAXIMUM printing size $20\frac{1}{2} \times 28\frac{3}{4}$; maximum size of sheet $21\frac{1}{4} \times 29\frac{1}{2}$; output 2400 per hour. The Miraman will print all classes of work from jobbing to large orders of illustrated commercial work and multicolor printing. The machine delivers on three interchangeable trays (or without) in one complete pile delivery. Other notable features are perfect register, easy accessibility, simple operation, fine graduation of the ink feed and excellent distribution of the inking rollers. Comes with automatic paper feeder.

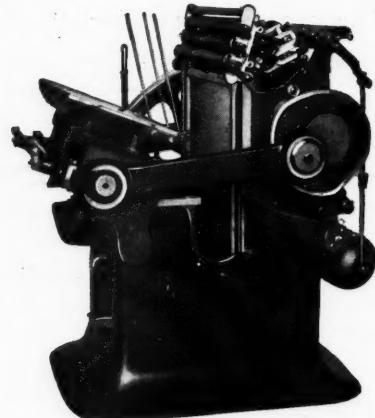
For sale exclusively by HOWARD D. SALINS GOLDING PRINTING MACH. Inc.

608 SOUTH DEARBORN STREET, Telephone HARRISON 5936, CHICAGO, ILLINOIS

Used by Nearly All Successful Printers

and backed by a reputation almost without a parallel in the printing equipment field

THOMSON Platen Presses—Colt's Armory and Laureate—are the *only* machines for some kinds of work, and *profitable* machines for nearly *all* kinds of work. They offer all the advantages of a platen press, plus unequalled evenness and rigidity of impression, and adequate distribution for heavy forms without double rolling. The large chase size—14x22, inside—often permits running work-and-turn, or 2-up or more, where a smaller, lighter press could handle only 1-up or one side at a time. *They seem to have a faculty for keeping busy—pay for themselves over and over—and last almost indefinitely.*



The Colt's Armory, 14x22 inside chase

» Colt's Armory and Laureate «

Versatile and Profitable PLATEN PRESSES

THOMSON-NATIONAL PRESS CO., Inc., FRANKLIN, MASSACHUSETTS

New York: Printing Crafts Building, 461 Eighth Avenue

Chicago: Fisher Building, 343 South Dearborn Street

The Rosback Round Hole Rotary Perforator

Will dispose of your perforating problems for good!

This Rosback Perforator will do this for you—

Will feed from one to ten sheets of paper at one time, making from 1 to 36 lines of perforation at one feeding and from 30 to 40 feeds a minute.

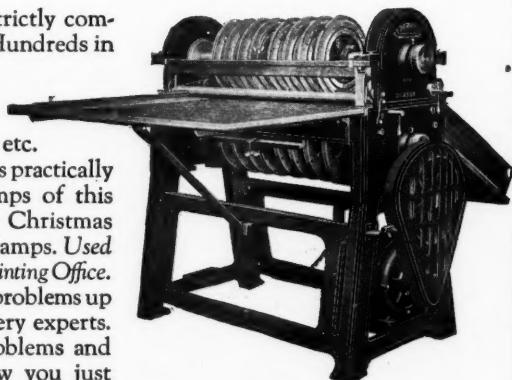
A two-way perforator will perforate both ways at one time and produce one million checks in eight hours.

Will perforate a ream of paper in less than three minutes (either straight or strike work) and will give you perfect register, a perfect strike and a perfectly round hole—it's the Rosback.

THE Rosback is a strictly commercial machine. Hundreds in use perforating checks, bank statements, and other bank forms, invoices, manifold work, etc.

The Rosback perforates practically all of the trading stamps of this country and *all* of the Christmas Seals or Tuberculosis Stamps. Used by the U. S. Government Printing Office.

Put your perforating problems up to our bindery machinery experts. We will solve your problems and at the same time show you just where you can save valuable time and 50 to 75 cents of every dollar you are now spending for perforating.



The Rosback is built in 30, 36 and 45 inch sizes in both single and two-way units.

Sold by
All Dealers

F. P. ROSBACK CO.
Benton Harbor, Michigan

Send for
Descriptive
Circular

THE LARGEST PERFORATOR FACTORY IN THE WORLD

NEULAND

AND NEULAND INLINE

A rugged and forceful heading character which is also legible.



Regular: 10 through 72 point:
the Inline: 14 through 72 point.

Stocked for immediate delivery by the following firms:

BOSTON: Machine Composition Company, 470 Atlantic Avenue
BUFFALO: Charnock Machine Company, 160 Ellicott Street
CHICAGO: Turner Type Founders Company, 537 South Dearborn St.
CLEVELAND: Turner Type Founders Company, 1789 East 22nd St.
DES MOINES: Des Moines Printers Exchange, 214 Second Street

DETROIT: Turner Type Founders Company, 516 West Congress St.
KANSAS CITY, MO.: Kansas City Printers Exchange, 714 Baltimore Ave.
PHILADELPHIA: Emile Riehl & Sons, 18 North 6th Street
SAN FRANCISCO: Mackenzie & Harris, Incorporated, 659 Folsom St.
ST. PAUL: Perfection Type, Incorporated, 141 East 5th Street

CONTINENTAL TYPEFOUNDERS ASS'N, INC.
216 EAST 45TH STREET • NEW YORK CITY

Set in Neuland, Neuland Inline, and Kabel Bold

NO WINDOWS FIFTY YEARS HENCE!

Maybe so—but this is not 1980 but 1930 and we still have windows—and Bahnson Humidifiers.

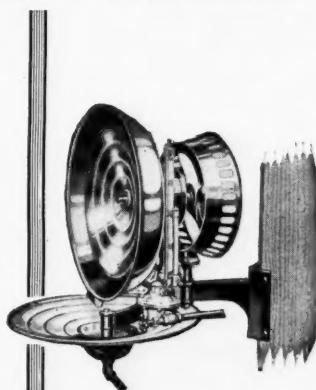
Recently a prominent engineer seriously stated that probably by 1980 all windows would be eliminated or merely ornaments and the atmosphere for living and working would be artificially created.

The Bahnson Company doesn't brick up the windows but installs Bahnson Humidifiers which create the ideal atmosphere for printing.

Automatic regulation and distribution of humidity in the press room does away with the shrinking and expanding of rollers and stock, kills the demon static and maintains a more healthful atmosphere for pressmen.

The dollar-and-cent cost of the evils will in a short time pay for the installation of Bahnson Humidifiers—the operating expense is negligible and the peace of the pressroom is thrown in gratis. Write us for details.

THE BAHNSON COMPANY
93 Worth Street, New York City
General Offices and Factory, WINSTON SALEM, N. C.



**Bahnson
Humidifiers**

..... step up your profits with
this Thompson Concentrated Type Cabinet!

ACTUALLY, we can show you how this compact, labor-saving and orderly cabinet will pay for itself in a very short time.

Lowers your composing costs. Provides quicker service on jobs. Insures better workmanship. And these are only a few primary features of this very productive unit.

Avoid useless confusion. End the waste of valuable time. Cut out lost motion. Investigate this moderately priced cabinet now. Complete specifications and price on request.

Antique Oak or Olive Green Enamel Finish.

No. 12113 Removable Working Top is standard equipment. On the bank are spacing materials cases as follows: No. 12007-A — Space and Quad Case for spaces and quads. No. 12007-B — Thin Copper and Brass Case for $\frac{1}{2}$ point Copper Spaces and 1 point Brass Spaces.

No. 12007-C — Lead and Slug Case to hold leads and slugs from $1\frac{1}{2}$ to $9\frac{1}{2}$ picas by ens.

Removable working top is also equipped with a rack with numbered compartments to hold leads in lengths from 10 to 40 picas by ens, and of slugs in lengths from 10 to 50 picas by ens.

Body of cabinet has 46 California Job Cases and 2 Blank Cases.

For Sale by Independent Dealers
and Type Founders the World Over



No. 12007 Cabinet
(Case Side)

Thompson Cabinet Company Ludington, Mich., U.S.A.

MILLER & RICHARD, TORONTO, CANADA — Sole Agents for Canada

HIGH-SPEED BRONZING

With Any Press



Showing Milwaukee Bronzer With Miehle Horizontal

Outstanding Features:—Heavy construction, portable, guaranteed to bronze and clean sheets in one operation—no loose bronze flying around—We erect and demonstrate machine on your floor. Write for prices and further details.

324 Mineral St. C. B. HENSCHEL MFG. CO. Milwaukee, Wis.

CUT COSTS
with
COST CUTTER SAWS

the choice of some of the world's leading plants

Rapid
Accurate

Incorporating time and
labor saving features
not found on other
saw-trimmers.

Efficient
Handy



Safe
Dependable

Precision built, capable
of handling your work
with greater speed
and accuracy.

Accessible
Simple

Model B COST CUTTER —
the last word in saw-trimmer construction

Also the **Model A COST CUTTER** — bench model auxiliary saw

Write for Circular

C. B. NELSON & CO.
727 So. Dearborn Street, Chicago, U. S. A.

DIE CUTTING and MOUNTING

**IF YOU LOSE AN ORDER BEFORE IT GOES INTO WORK,
YOU'RE OUT OF LUCK.**

**IF SOMETHING GOES AMISS IN THE EARLY STAGES OF
PRODUCTION, YOU'RE OUT OF PATIENCE — AND SOME
MONEY.**

**BUT IF YOU'VE DONE A 100% JOB ONLY TO HAVE IT
BOTCHED IN THE FINAL OPERATIONS OF DIE-CUTTING,
MOUNTING AND FINISHING, YOU'RE OUT OF EVERY-
THING — INVESTMENT, TIME, MATERIALS — POSSIBLY A
CUSTOMER.**

IT ISN'T NECESSARY, OF COURSE.

**JUST PURSUE THE SAFE AND SENSIBLE POLICY YOU EM-
PLOY TOWARD YOUR PRESSES, INKS, PAPER AND LABOR
— THE BEST YOU CAN AFFORD.**

**YOU CAN AFFORD OUR SERVICE. DEPENDABLE IN WORK-
MANSHIP, COMMENSURATE IN PRICE.**

**OUR EQUIPMENT IS THE BEST, OUR LABOR HIGHLY
SKILLED AND WELL PAID. WE OFFER YOU OUR INTEREST
AND EXPERIENCE WITHOUT STINT.**

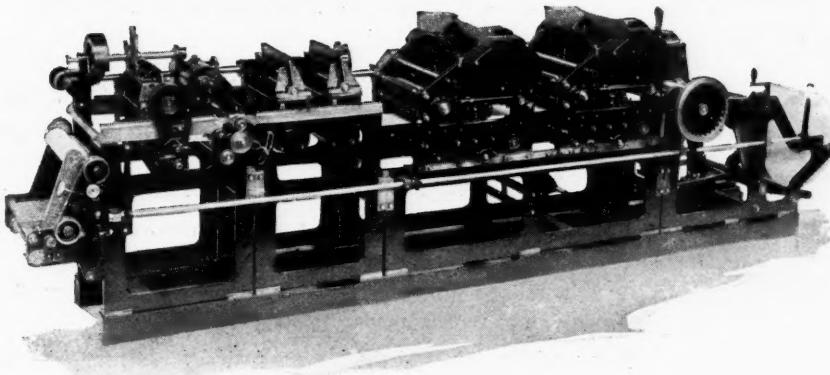
**WE DO MOUNTING OF WINDOW DISPLAYS, EVERY TYPE
OF DIE-CUTTING, SELL EASELS, AND MAKE FANCY HARD
STEEL RULE CUTTING DIES FOR PRINTERS THAT DO
THEIR OWN DIE CUTTING.**

Yours for a perfect finish,

**The SERVICE DIE-CUTTING CO., Inc.
202 Canal Street, New York**

New High Speed Roll Feed Bed and Platen Press—Type BP—Size 9"x 12"

This Press will run at a speed of 7500 impressions per hour. Has four-roller distribution and many novel and valuable features. The cut shows a two-color Press with Cross Perforating, Punching, Slitting, Cut-off and Rewinding Attachments for both sheet and roll product. Write for further particulars.

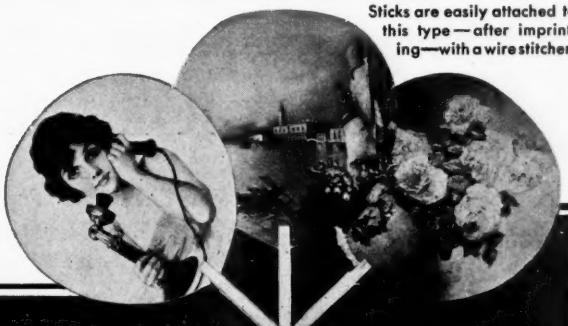


THE SPECIALTY AUTOMATIC MACHINE COMPANY, Waltham, Mass.
GIBBS-BROWER CO., Inc., 261 Broadway, New York — Selling Agents

Art Advertising FANS

An Opportunity for
New Business and More Profits!

Sticks are easily attached to
this type—after imprinting—with a wire stitcher.



NOSTICK FANS (No stick required) are sturdily reinforced. Very easy for the printer to handle.

A WONDERFUL summer advertising medium. Fans are desirable, useful—conducive to comfort on hot sweltering summer days and evenings. And Goes Art Advertising Fans because they combine beautiful Art subjects in full color with the utility of the Fan are doubly desirable. They are kept—and used—again and again—most often in leisure moments. And each time they are used they bring the advertiser's message to the attention of the user.

It's no trick to sell them—no trick to print them. If therefore you want more business—new business—more profits, write today for samples and prices.

||| **Goes** LITHOGRAPHING
COMPANY . . .
35 West 61st Street, CHICAGO |||

TIME . . .

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

The measurement of any commercial machine is **PRODUCTION** and **TIME**.

TIME is the soul of this world. **TIME** is measured by heart-throbs.

Growth is the only evidence of life and **TIME** is life:—therefore **MEISEL**
TIME saving machinery provides for growth.

History has triumphed over **TIME**. Experience is history. **MEISEL**
machinery backed by over two score years of experience has triumphed over
TIME for their customers.

No man can tether **TIME** or tide:—therefore Procrastination is the
thief of **TIME**. **MEISEL** machinery gives the maximum machine hours.

TIME covers the following units of costs: Initial cost, Repairs, Wages
and Depreciation.

Initial cost and Depreciation are brought to a minimum hourly basis due to
modern design which remains modern. No replacement necessary due to
antiquity.

A low unit production hourly Wage is caused by multiple operations being
performed in one swift passage through the machine.

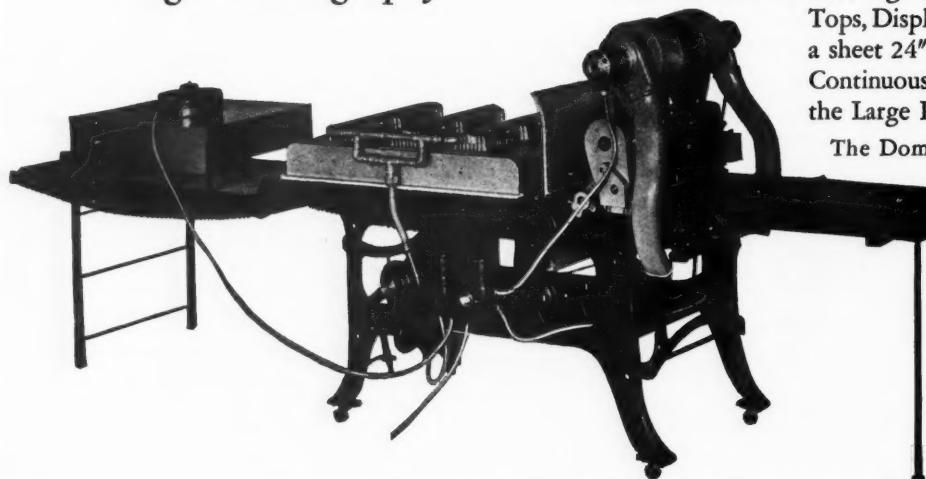
Fine workmanship and the best of material has brought the unit hourly
cost of repairs very low.

There is true economy in using **MEISEL** machinery.

MEISEL PRESS MFG. CO., 944 Dorchester Ave., BOSTON, MASS., U. S. A.

SIZES FOR EVERY REQUIREMENT

Raised Printing, Process Embossing, Thermography



The 24" Domore Automatic Process Embosser illustrated here, is designed especially for the large manufacturer of Greeting Cards, Calendars, Box Tops, Displays, etc., etc. Will take a sheet 24" wide. A High Speed, Continuous Production Unit for the Large Plant.

The Domore Automatic Process Embosser is also made in the 12" and 18" sizes.

A range for every requirement.

Full particulars upon request.

121 Second St.
SAN FRANCISCO

DOMORE PROCESS CORPORATION, LTD.
608 So. Dearborn St., CHICAGO

280 Broadway
NEW YORK CITY

England goes "Vandercook"

60 Vandercook Proof
Presses *Shipped to*
England *in March*



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in 5
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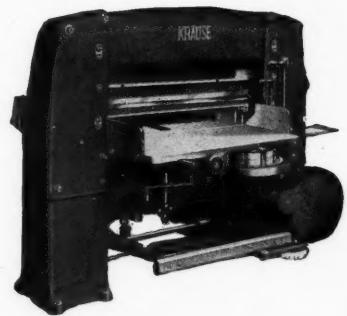
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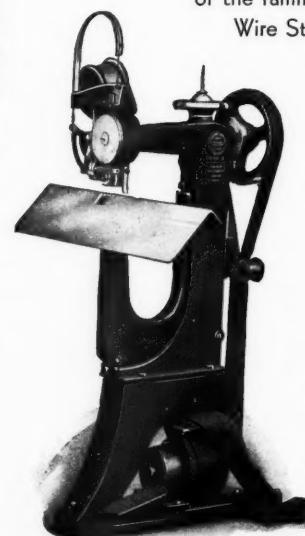
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round and
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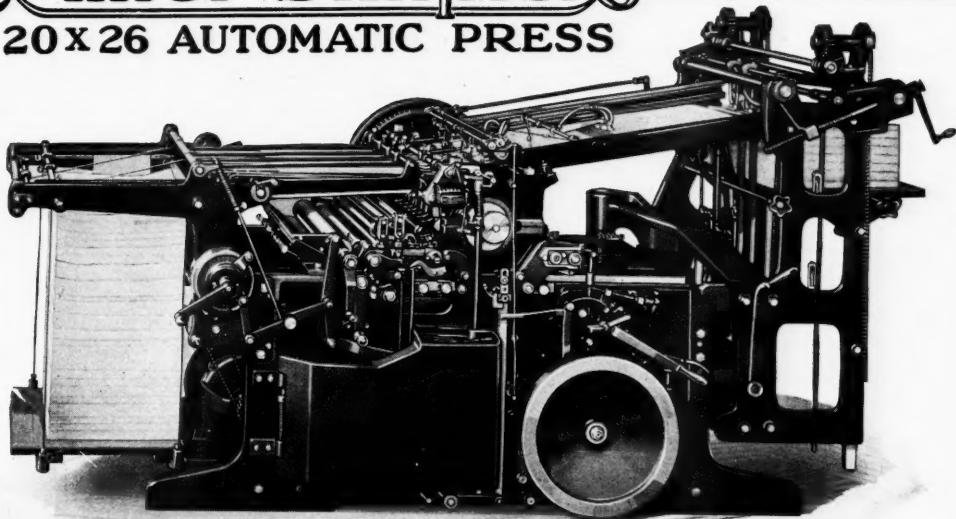
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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

J. L. FRAZIER, Editor
MILTON F. BALDWIN, Associate Editor

Volume 85

MAY, 1930

Number 2

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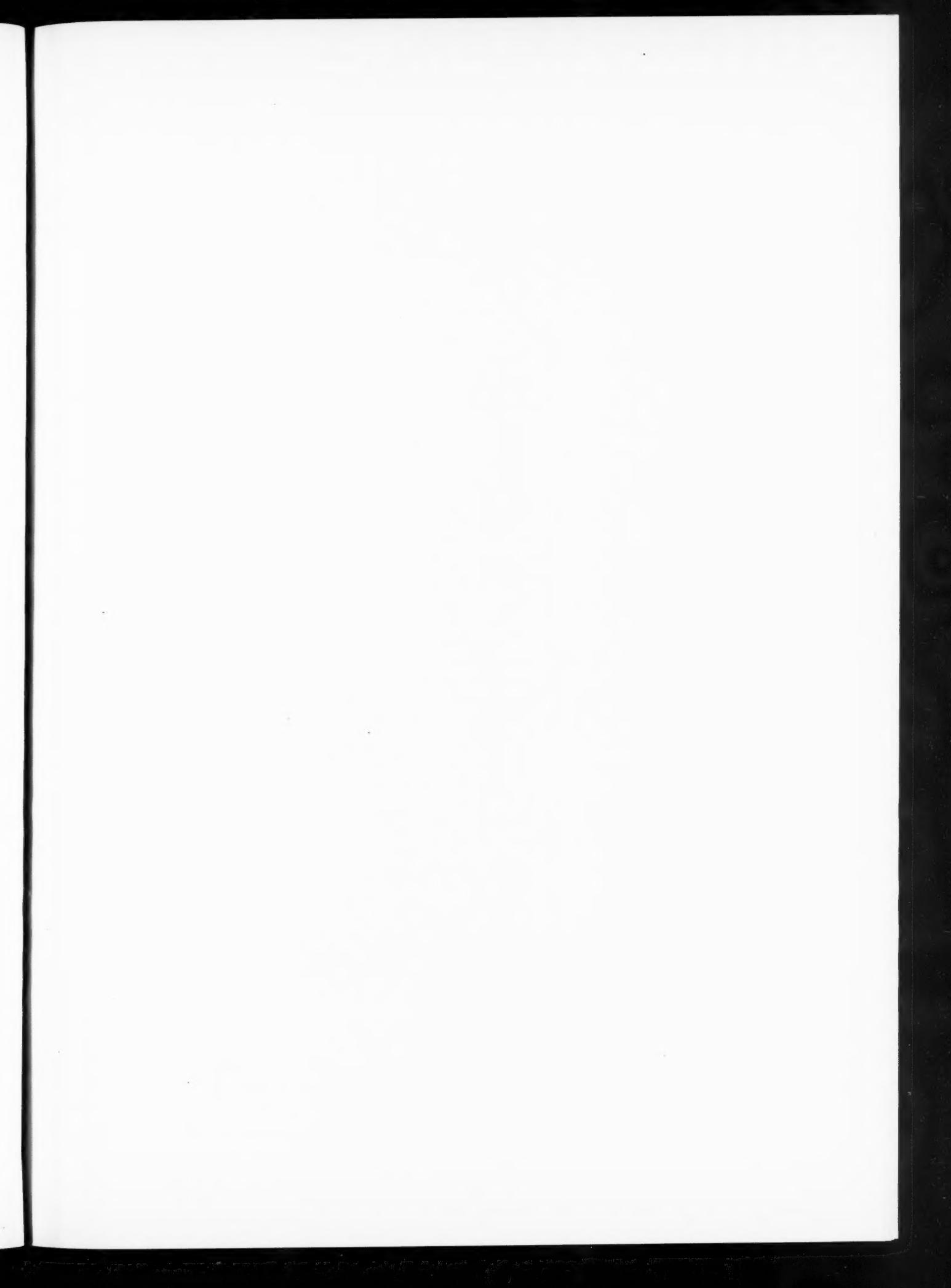
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Wild Lilies

This reproduction of a direct-color photograph made by Fidelis Harrer is shown through the courtesy of "Better Homes and Gardens," Des Moines. The DIRECT method of color photography obtains the picture in all its natural colors direct in the camera, resulting in a full color transparency such as is impossible with the Autochrome. For reproduction this transparency is used as a color guide by the engraver in making his printing plates from separation negatives (yellow, red, blue, black) which are made at same time as transparency

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

MAY, 1930

Vol. 85—No. 2

Unsound Machinery Sale Terms Peril the Progress of Our Industry!

By MILTON F. BALDWIN

NINETY days ago one printer, whose name some would recognize, looked ruefully back over a career marked by the most flagrant financial mismanagement. He had cut a wide swath of debts, with the aid of manufacturers and supplymen more anxious to make sales than to ascertain their chances of collecting. He owed paper houses, ink companies, trade-composition plants, electrotypers, engravers, and machinery houses. And his comment, as he surveyed the ruins, is a fitting epitaph for the waning day of too-easy sale terms in the printing industry: "I would never have gotten into this hole if the paper-credit plan and uniformly strict sale terms had been in effect in my city!"

An imaginary situation? No, unfortunately. At last report his supply-house creditors were buzzing around this printer's plant, afraid to leave their equipment there, yet fearing to take it while hope of recuperation still lived. Certainly this catastrophe has been thoroughly aired in the credit departments of these concerns. And the only smile of the whole affair is worn by a certain supplyman who refused an order from this printer because the man's credit didn't stand inspection.

If any skeptic still doubts that this is truth, let him read these detailed facts: The printer's invested capital without depreciation was practically \$105,000. But—he carried a mortgage of \$9,000; his notes payable amounted to \$65,000; his accounts payable totaled \$20,000. His bank refused to extend credit to him because it disapproved his program of expansion. This printer thereupon sold enough accounts receivable to a finance

Assume that you paid 25 per cent down when you bought that latest job press. A struggling competitor just across the street has lately purchased one of that make. Did he also pay 25 per cent down? Or was it only 10 or 5 per cent? Or did he get his without laying out a penny? In other words, has your 25 per cent payment enabled the supplyman to extend easier terms to your competitor? It is something to think about, for the printer without resources is too often the one who cuts prices and thus imperils the profits of the soundly established and reputable printers. Be informed on this matter, for it vitally concerns your prosperity as a printer!

company to secure \$35,000, on which he paid interest of 3 per cent a month; and his remaining accounts receivable came to only \$3,500. Puzzle: Find the equity of this printer in his own plant without using a microscope!

And now to the actual source of the trouble: Nine months before the above-cited figures were compiled this very ambitious printer purchased twelve automatic presses (of four different makes, produced by three different manufacturers), a paper cutter, two folding machines, and some additional bindery equipment. *No down payment at all was made on any of this equipment!* In no

instance had more than one or two notes been paid on these purchases.

Here, then, is a concrete example of nearly every form of unsound business practices: (1) Overextension of credit on open accounts. (2) Sale of equipment without down payment. (3) Unlimited terms. (4) Lack of credit investigation. (5) Resort to loan sharks charging exorbitant rates of interest. (6) Sale of accounts receivable to finance companies. (7) Credit terminated by the bank. (8) The printer used poor accounting methods, had no cost system, lacked business management, and was desperate to make more sales.

I doubt that any printer, manufacturer, or jobber, after reading of this actual instance, will endeavor to justify the continued use of overeasy sale terms. Obviously such terms are harmful to the interests of every factor of the business triangle. Overeasy sale terms establish unsuccessful, inexperienced, or even dishonest printers in competition with the printer who discounts his bills or pays them on time, though the printer (mark this point carefully!) is the manufacturers' and jobbers' only real meal ticket. There are too many printing plants in existence already. Why tempt the jacks-of-all-trades into the industry by displaying a line of printing equipment virtually labeled with a big sign "Take One With Our Compliments"?

The supplyman is in business to sell machinery and supplies, and competition is sharp. But no sale is complete until that article is paid for, whether this be within a month or two years. "Nothing down" tempts the worst possible kind of sale prospect—the printer whose weak management or dearth of

orders may impel him to cut prices or skimp on quality, thus competing unfairly with your best customers. Remember the supplyman we mentioned above, who was not afraid to reject the poor credit risk. His use of sound judgment enables him to laugh last!

And the manufacturer? The troubles of the printer and the supplyman inevitably come home to the manufacturer. If new printing firms spring up to increase competition primarily because they can buy equipment for, you might say, a dollar down and the rest in the vague future, the reputable printers with whom these mushroom craftsmen compete have a real grievance with the sources of that unwise sold machinery—not only with the jobber, but with the manufacturer. And so with the jobber if grief confronts him: When machinery is repossessed at a big loss he knows that his judgment slipped, else he would not have sold to this poor risk. But the manufacturer had been after him for greater turnover, had even suggested that perhaps he was losing orders to his competitors because he was too cranky on credit. Again the grief, sometimes as offended customers and often as lost income, goes straight back to the manufacturer. He cannot avoid it.

Thus no printer, no supplyman, no manufacturer, can deny or can sidestep the disastrous influence of unsound and variable sale terms upon his business progress. But—the printer *can* say: "I suffer from the damage wrought by too-easy sale terms. But I have no direct influence in determining them. I am the buyer; I accept the terms laid down by the seller. The supplyman and the manufacturer can establish strict and inflexible sale terms if they will—and I hope they will. But I cannot do it for them." And he is absolutely right. The existing "buyers' market" does not alter that fact. The replacement of unsound sale terms with terms which the seller can justify will be effected only by the concerted action of manufacturers and supplymen. The printer has enough serious problems without trying to tell the manufacturer and the supplyman how their businesses should be run.

"But we will never get concerted action!" protest the men of the last two groups. That is what the paper houses believed—until their credit difficulties grew so virulent they simply *had* to get together and take action. Today the paper-credit problem is not completely solved, but the paper houses have gone incredibly far in that direction, and reputable printers are benefiting from

the stricter terms which have been imposed by this concerted action.

So with the manufacturers and supplymen. The machinery situation is far more serious than the paper problem, and many of the men in one or the other of the machinery groups consider the problem of sale terms so critical that the manufacturers and supplymen *must*

not be needed. A group of manufacturers and supplymen must have sufficient faith in its convictions to say, "These are our new terms, and we're sticking to them," as did the paper dealers. And the reputable printer, whose best interests are served by sound, inflexible sale terms, must demonstrate his practical approval by aiding those who aid him.

Do not form the impression that the manufacturers and supplymen have been ignoring this problem. As a matter of fact, many of them have been studying the problem, and meetings have been held in which the diverse angles of this matter were carefully discussed. One of the most important meetings was held on January 31 of this year, when representatives of manufacturers and supplymen met in Chicago in joint session with the Printing Trades Secretary-Manager Association, the national organization of secretary-managers of printers' organizations. The association, the personnel of which represents the point of view of thousands of printers, recommended the following conditions of sale for machinery and equipment:

1. That a cash down payment of not less than 25 per cent be secured on all orders.
2. That any allowance made on old equipment traded in should not be credited to the down payment.
3. That provision be made in the sales contract for complete liquidation of the indebtedness within a period of two years.

Since that conference developments have taken place in rapid succession. On March 7, S. F. Beatty, president of the Printing Trades Secretary-Manager Association and also secretary of the Master Printers Federation of Chicago, spoke before the Printers' Supplymen's Guild of Chicago on the subject of sale terms, and a committee was appointed by the guild to work with the Printing Trades Secretary-Manager Association and the Master Printers Federation of Chicago toward some definite solution of this very serious problem.

On March 24 the New York Employing Printers Association held a meeting to discuss the subject, "Adolescence and Obsolescence of Printing Equipment." Machinery sale terms were thoroughly treated by a number of speakers. Among those on the program of this meeting were Joseph F. Gillick, the president of the American Type Founders Company; James E. Bennet, the president of the Babcock Printing Press Manufacturing Company, and Thomas R. Jones, vice-president and general manager of the Harris-Seybold-Potter Company.

At the April 4 meeting of the Printers' Supplymen's Guild of Chicago the

When Business Is Slower, Advertise More!

GEORGE EASTMAN, chairman of the board of Eastman Kodak Company, says that the time to increase advertising is when business slows down. "When we have faced what appeared to be an abnormally bad condition in general business, the question of retrenchment in our advertising has naturally come up for discussion. Our decision in each case has been to spend a little more money and to do a lot more work. Just as advertising has played such a vital part in the expansion of the business of the company, so we believe it to be a most powerful force in the building of our great American industries, and also in the wide diffusion and maintenance of our national prosperity"

take concerted action. Obviously such steps will not at first include all manufacturers or all supplymen. In every classification of humanity's activities you find those who are averse to the sharp about-face programs often necessary to eliminate bad trade practices. Remember, most of the paper groups are not operating with a 100 per cent membership; yet their plans are yielding unquestioned benefits to all, and the memberships are growing as the tailenders fall into line.

It should be stated right at this point that the manufacturers and supplymen deserve the cordial sympathy of printers as they study this situation—undoubtedly the most serious problem that has confronted the printing industry for decades. It is one thing to "resolute" against the unsound practices indulged in by the other man, but quite another to remove the mote from your own eye. Probably the greatest obstacle in the path of this project is the herding tendency. "Yes, I'll agree to these terms," says the average manufacturer or supplyman—"if the rest will." He doesn't stop to realize that if all the rest were already signed up his consent probably would not even be sought, for it would

principal speaker was Gordon C. Hall, president of the Graphic Arts Council of St. Louis and chairman of the P. T. S. M. A. committee on machinery selling terms, who told of the progress being made on this project. The results of a questionnaire distributed by the guild, as announced at this meeting, showed a preponderance of opinion in favor of stricter sale terms among the supplymen who responded. Doubtless other groups have discussed this subject but have not given their deliberations any publicity.

Among the forthcoming meetings at which machinery selling terms are to be discussed are the convention of the Southern Master Printers Federation, at St. Louis, on May 12, when S. F. Beatty will speak on "Machinery Terms and Trade-In Allowances," and also the Midwestern conference of the International Trade Composition Association, at Chicago, on June 20, when Gordon C. Hall will discuss the subject "Why Machinery Selling Terms and Trade-In Allowances Should Be Standardized."

Does any printer or manufacturer or supplyman still entertain doubt as to the urgent importance of improved sale terms? Then let him watch for the June issue of this publication, which will contain the results of a national survey reflecting in frank terms the attitude of the printers in all sections of the United States on this subject.

Thus stands the problem of machinery sale terms today. Something must be done, and done quickly. With the aid and support of every responsible and

far-sighted printer, the manufacturers and supplymen must join forces and act—decisively, quickly, permanently. The program recommended by the Printing Trades Secretary-Manager Association, as quoted above, offers a reasonable so-

lution. Better adopt this plan and remedy any weak points that develop, than waste more time seeking a plan that may not work as well! What the printing industry needs now is action! It has been delayed too long already!

A Plan for Keeping Press Records

By J. E. BULLARD

A PRINTER ordered a new automatic press last summer, primarily because he had just taken a good-sized job that could be done better and cheaper on that press than on any he had in his plant. He ran that job, but since then this new press has been covered up most of the time. Only now and then is a job secured that is suited to this particular automatic press. An old press that is twenty-five years old is being used almost daily. In fact it is being used more hours than any of the latest-type presses which have been installed. Most of the work being secured can be run on the old press. Yet this old press does not do as good work, and does not do it at as low a cost, as would a new and thoroughly up-to-date press. It is a question whether it would not have been a better investment to have replaced the old press with a new and modern one rather than to have spent the money for another type of press that is little used.

There is only one sure way of determining whether or not it is a good investment to buy new equipment: Keep

records of your equipment. In a great many plants the foreman can keep such records without overburdening himself with work, so that no additional work is placed upon the office force. A very simple and yet effective method of keeping records of the time that presses and other equipment are used is as follows:

Each day the foreman makes note of the number of hours the press is used. If it is in operation all day, he does not have to pay any attention to keeping a record. If it is not used all day, he either notes the hours it is not in use or the hours of its use, whichever proves more convenient. However, the method should be standardized and the same kind of records kept every day.

At the end of each day he plats the results on a sheet of chart paper. For this purpose a sheet about 8½ by 11 inches in size will probably prove convenient. There should be enough vertical lines so that a record for each working day in the month can be kept. The vertical lines will represent the days, with the day of the month written at the bottom of each line. The horizontal lines will represent hours, and there should be enough of these lines so that the record can be kept to an accuracy of at least fifteen minutes even when the plant is working overtime or when operating on day and night shifts.

At the close of each day's work the foreman takes the sheet bearing the record of the particular press and makes a dot at the proper distance above the base line on the line representing that day, to represent the number of hours that press was used that day. He joins this dot, with a straight line, with the dot that was made the day before. By the end of every month he has a curve that shows at once how steadily the unit has been operated. He keeps a separate record for each press and each piece of equipment which represents a considerable investment of money.

Though keeping separate records may seem too great a burden to place upon your foreman, in practice, if he enters into the project with the right spirit, it



The reception room of the Sampson-Matthews Press, Limited, Toronto; a very noteworthy example of "atmosphere" which successfully "sells" the idea of quality printing

should not take an undue amount of his time. Just as soon as a piece of equipment or press is through work for the day, or if there is enough work to keep it busy for the remainder of the day, he can complete his record. Therefore, he can have all his records complete before the day's work is over. The record-keeping is sandwiched in between tasks.

If a press is in operation most of the time and is getting old, it is obvious then that it is well to give serious consideration to buying a new press to replace it. On the other hand, if the record shows that a certain press is not being used very much, but does satisfactory work, it is certainly not wise to spend money to buy a new automatic for the purpose of turning out more work or doing the work quicker. Armed with his records, the foreman is in a position to prove that certain presses should be replaced but that others are still satisfactory. He is in a position where he can persuade the management to undertake perhaps larger investments than it would otherwise, and as a result of these investments he is going to be able to make a much better showing. Therefore, it is to his interest to keep these records. He is usually also better able to keep them than anyone else in the plant.

If a little money is spent in time-saving record equipment the foreman will not have to use pencil and paper in keeping these time records. If the chart is mounted on a board into which pins can be stuck, the entire record can be kept on this board. The foreman sticks a pin in the chart on the line for that day.

For example, it is Monday morning. The press is started up and is kept in operation for two hours, and then is left idle. The foreman sticks a pin in the board at the intersection of the line representing two hours and the line representing the day, that is, this particular Monday morning. In the afternoon the press is run for three hours. As soon as it stops, he places another pin in the chartboard, three hours above the previous pin. He now takes out the first pin, or he can leave it in to show the length of the different periods of time the press was operated each day.

A colored string with a small weight on one end and a loop on the other is run from top pin to top pin to form a curve. If he desires to make a permanent record, the chart is photographed at the end of the month or on the first day of the following month. These photographs may be of any desired size, regardless of the size of the chartboards. However, it is well to determine upon a standard size

at the start and hold to this size for convenience in filing. A photograph that can be trimmed to 3 by 5 inches may prove the most satisfactory. The prints can be filed away in standard filing cabinets, and should prove a real aid in studying the costs of the plant and making investigations that will point to changes that should be made to increase net profits.

Advantages of the Four-Page Printed Letter

The extraordinary versatility of the four-page printed letter—one variety of printing which has vast business possibilities for every aggressive printer—is ably demonstrated in a letter sent out

ress. Page 2 was occupied by the secretary-treasurer's report, and on page 3 were found four distinct and important features: (1) An official ballot for election of association officers. (2) The dues checks, one for annual and the other for life membership, with blank lines for date, name of bank, and the individual's name. (3) A list of association members addresses of whom are not known, with blank lines upon which any addresses known to the recipient may be filled in and the list returned to the secretary-treasurer. (4) A list of committee activities, the recipient to indicate on which committees he would like to serve.

This letter is a model example of the actual possibilities in printed four-page letters for the printer's customers. Such

YOUR OFFICIAL BALLOT FOR ALUMNI ASSOCIATION ELECTION

VOTE FOR ONE		VOTE FOR EIGHT	
PRESIDENT	Caryl Krouse '21	DIRECTORS—Highest four to serve two years; next highest four serve one year.	Ralph Bright '27
VICE-PRESIDENT	Harlon Burleid '14	Mrs. A. E. Coulas '06	Alfred Rodaway '29
SECRETARY-TREASURER	Harold Mathews '29	Mrs. Joe Connelly '14	Edith Gott '28

For Life

Membership

Income only from this
can be used by association

Sign here

Fill in both name of bank
and city

FOR ANNUAL

Membership

Pays your dues until
March 31, 1931

Sign here

California, February 10, 1930

Pay To The Order Of - - - - ALUMNI ASSOCIATION - - - \$12.50

TWELVE—50/100 - - DOLLARS

Bank

Name

California, February 10, 1930

Pay To The Order Of - - - - ALUMNI ASSOCIATION - - - \$1.00

ONE—No 100 - - DOLLARS

Bank

Name

KNOW ANY OF THESE ADDRESSES? If so please fill in the blanks.

Mrs. F. McArtney '06
Mrs. N. Eddy '07
Henry Dempsey '07
Walter Dimmick '08
Fargo Rose '08
Mrs. E. C. Folsom '09
Mrs. Harry Snyder '11
Harry Witman '11
Mrs. Marvin Tillotson '11
Mrs. Lester Gledhill '12
Laura Rose '12
Mrs. P. E. '12
Mrs. H. Hopkins '13
Mrs. S. B. Cohn '13
Mabel Crain '14
Dr. H. V. Cohn '14
Gladie Kujawsky '15
Wintress Stiles '15
Washington Connelly '16
LeRoy Gilbert '17

Mabel Pough Stockton '16
Matthew Chum '18
Mrs. Floyd Neal '18
Mrs. M. R. Donne '19
Frank Green '19
Mrs. H. H. McQuire '19
Mrs. N. Jones '20
Mrs. Irma Siegelsman '21
Bertha Borchard '22
Henry Noble '22
Mrs. Frank Remsey '22
Ed. Hill '22
George Bianco '23
Mrs. Frank Studevant '24
Alois Woleot '24
Luis Haddox '26
Alpheus Prowell '28
Louise Silvera '28
Frederick Snyder '27

CHECK THE WORK YOU ARE INTERESTED IN.

I would like to work on the
following committees:

- Dance
- Carl Parties
- Boat Trips
- Scholarship
- Bowling
- Football
- Tennis
- Baseball
- Basketball
- Golf
- Membership

CHECK YOUR OWN ADDRESS, on the other side of the sheet.

Page 3 of the alumni association's four-page letter—an interesting example of the wide possibilities of such letters. Note the check forms ruled off for clipping

by Harold Mathews, secretary-treasurer of Oxnard (Calif.) Union High School Alumni Association.

The job was printed in black on green safety paper, and perforated along the fold for separating. The first page described the association's general program

letters can do much of the work of the costly house-organ if mailed at regular intervals. When prospects balk at the expense of a house-organ, urge them to use printed four-page letters, for you are giving them a job which invariably yields best results for the sum invested.

We Built Profits, Improved Quality, by Removing Reasons for Plant Alibis

THE PURPOSE of every printing plant is to produce as nearly perfect printing as is possible at the lowest possible cost. This, you might say, is an axiom of all production managers, but it does need repetition as such. However, the relative importance of the cost and quality factor varies somewhat for different jobs. The next step in our reasoning is that perfect printing is produced by transfer of ink from a subject plate to a sheet of paper. As the thickness of paper is being measured in thousandths of an inch, the press operation is necessarily such that all factors involved have to be expressed in thousandths of an inch and fractions thereof rather than in inches.

Imperfect bed and imperfect plates, imperfect cylinders, imperfect packing, imperfect rollers and roller setting, imperfect ink, imperfect mechanical motions of the press, imperfections in the sheet—none of these, of course, can contribute to perfect printing. The struggle against all these imperfections is incorporated in a series of operations which is called makeready. It can readily be seen that it covers a multitude of sins, and if not intelligently performed introduces new imperfections with additional need for makeready, and so on.

A temporary condition with an apparently satisfactory running result is finally obtained. But what happens without all the working conditions in perfect balance? Through wear and knocks new imperfections are caused, making it necessary to stop a \$1 to \$50 an hour press to make an approximate correction of some kind which will take care of the situation until the next delay. The more imperfect the printing conditions and the higher the speed, the more apparent the evil results are going to be, as vibration of the machine accentuates the errors, and vice versa. And, furthermore, while a run is being made without perfect equilibrium, even though through repeated corrections the printing results might be acceptable, the press parts are steadily wearing out, as the machine was designed and built for certain balanced conditions.

With the machine speeds varying between 1,000 and 100,000 an hour, pile after pile of printed sheets is manufac-

THIS masterful discussion of the Meredith Publishing Company's plant production improvements featured the April meeting of the Printing Industries Division of the A. S. M. E. + + By HADAR ORTMAN

tured, each varying in degree of perfection. One peculiarity in our industry is that if the sheet is printed imperfectly there is no corrective operation available that can make it right. It is either accepted or scrapped. Imperfections of the kind discussed have to be discovered by a careful, almost microscopic examination of delivered sheets. With the tremendous speed so frequently involved, the high cost of idle machine time due to delays, it is quite evident that preventive measures are extremely important, and, furthermore, sufficient checking of delivered sheets must be done to prevent thousands of imperfect sheets going through.

Some time ago the web on one of our presses was repeatedly broken off, causing an unusual amount of delays. The reason was found to be an unevenness in the thickness of the paper. At certain spots it was as high as 25 per cent above the standard. Complaints were received from the inspector to the effect that certain two-color rotary pages were offsetting, not trapping, and were of poor quality. A large amount of time was spent in trying to correct this. It was found that, unknown to the manager, the pressmen were using color ink purchased for flat-bed presses.

We had an order to produce a printing job on oilcloth. Uncertain about how it should be done, the foreman and the job pressmen experimented for two months to find the correct ink. Finally the job was run, but because of imperfect ink nearly one-third of the job was rejected. Less than one day's work on the part of our chemist resulted in an ink which produced perfect results.

On two of our two-color Miehles it was necessary to change rollers every two or three days. The printing at times was perfect, and at other times it would slur and show other deficiencies. Not only had the wrong composition been ordered, but rollers were green.

On one of our Babcock presses it seemed at one time impossible to maintain register. Local temperature and humidity conditions around the press, the condition of the paper, cylinder, bed, and so on, were investigated, but no explanation was found. Finally it was discovered that the cylinder bearing was worn, causing this condition.

One form was worn out before we had obtained one-fourth of a run. An investigation showed that the foundry had rushed the production of plates; consequently it had delivered plates with soft shells. On a duplicate run one subject was produced with two different screens, and the cuts had been made by the same engraver. Another was reproduced by two engravers with the same screen. In each case one of the reproductions was very superior to the other. A pressman was complaining that the speed of the motor for his press varied. It was found that the voltage of our intake lines varied 10 per cent.

I could go on for hours telling you about past experiences of this kind, and so could any of you. I am not ashamed to tell them, for they are common, daily occurrences in most printing plants in the country. And then the average production manager will say to Pressman Jones, "Bill, your run last month was 10 per cent below standard speed."

"Well," answers Jones, "the paper stretched, the rollers weren't any good," and so forth and so on.

And then what does the production manager have to say? The average production manager just does not know for sure whether he supplied Bill with uniform paper, or good plates, or suitable rollers. Consequently, how can he honestly blame Bill for the outcome of the run? In order to free his own conscience he might insist on blaming Bill for the result, but Bill might rightly think that his boss is unfair. Perhaps the production manager knows that the materials

and supplies and even the press were perfect, and perhaps the poor result was due to improper roller setting or makeready, but is he sure that Bill was properly taught how to master each step in the press operation, or that Bill had the time to perform them as he had been instructed?

While our production manager is looking over the printed sheet with offset here, a broken letter there, and a mud picture representing the pretty garden spot, the red being out of register and causing an old-fashioned illumination around the nose of the semi-nude hosiery girl, he might clear his conscience by drawing some of these conclusions:

(1) The art department certainly did not get a good photograph that time. (2) It certainly seems impossible to get a real, honest-to-goodness pressman any more. (3) I wish that the electrotyper, the rollermaker, the papermaker, the

inkmaker, the engraver, the pressmaker, the smut-roll manufacturer would learn their business thoroughly.

Because of the multitude of materials and operations involved in this series of crafts, the final result of which is the printed sheet, and because of the extreme accuracy required by each—really beyond the working capacity of the average brain employed—the printing industry is a virgin field for quacks and magicians and offers some wonderful opportunities for alibis, throwing the blame for imperfect sheets back, successively, upon operations preceding the press operation. Even though I agree that many of those alibis are very well founded, I still maintain that we printing-plant managers and others of our profession are primarily responsible for imperfection in the printed sheet.

If we all insisted on uniform and suitable materials the vendors would be

forced to supply them, because it can be done in most cases. If we are checking the quality of our supplies and materials before they are sent down to the pressman to be used, the causes of a large part of his alibis have been eliminated. If we utilize sound organization principles in our plant covering the division of labor, employment, training, maintenance, controls of various kinds, we have eliminated a lot of the causes for the alibis which we now are handing out to customers or which we hear daily from our subordinates.

In purchasing blocks for some of our presses we specified that they should be within one-half of one-thousandth inch accurate. The block manufacturer accepted our requirements and supplied us with the desired number within the specified accuracy. In accepting this order the manufacturer said that most of the printing plants did not have such requirements, and if there were any of the blocks in the batch that were not acceptable to us he could easily get rid of them elsewhere.

Discussing certain features of makeready with one precision-tool manufacturer, certain qualities of his tools were criticized. Defending his position, he stated that most printing plants were not able to handle tools with such precision, and that he, in order to commercialize his product, had to build them in their present form. These examples will serve to illustrate my point that real effective progress could be made if we all increased our demands on the auxiliary industries serving us.

Let me now describe to you some of the things that we have tried to do in our plant for the purpose of eliminating causes for alibis. Let's start with a review of the procedures concerning engravings. You will probably think by now that I have some grudge against the engravers. I haven't. I do not think they are to blame for using the old Washington proof press which last year celebrated its centennial birthday, and for smearing it up with ink ten times as costly as we can afford to pay. I think that we are to blame for not insisting on better engravings and honest proofs.

We know our pressroom conditions. This means that we ought to specify to our engravers the screen, the depth, and the type of retouching that we need. Furthermore, when an engraving comes in we have an engraver in our plant who tests the cut by pulling a proof on an honest proof press, and examines the cut for depth, etch, and so on. If it is not satisfactory, then we reject it. If we

Light on the Aims of the National Board on Printing Type Faces

Definitely sound and important objectives are indicated by this letter of the chairman of the national board, well known New York City typographer, to a Cleveland correspondent

IT is understood, and it has been known for "some time," that the fundamental principle of type is primarily legibility. If we have legibility, we can create by copy and layout all the other functions of type desired, which are elementary in the hands of those who create printed matter.

What attracts attention? Reams can be written upon this subject. What attracts one may not attract another. Bulls are attracted by red cloth, and flies by molasses—and so all along the line.

The members of the National Board on Printing Type Faces are well aware of the four accepted steps of advertising and it seems lamentable that legibility was not incorporated in the rules but merely presupposed. We do not presuppose anything. We do not intend to give the Rosetta stone with every piece of printed matter that is being set with type faces cast in the last few years. Some are preposterous.

No, the typographers do not propose to abandon the use of type faces to attract attention in favor of the artist. Those advertisers who know how to use type do not use hand lettering, as a rule. However,

in answer to your statement, "I have yet to see hand lettering that surpasses Cloister and Garamond," what's wrong with the lettering of Teague, Mosely, Hapgood, Rosa, Dwiggins, Goudy, and others of the topnotchers? Some of their hand lettering is matchless.

To come back to the question of attracting attention: Do you recall that famous line in the Saks Company advertisement set in twenty-four-point Century old-style italic, that made an obscure copy writer world-famous and helped the store sell more clothing than any advertisement before or after? The size was two columns by five inches, the copy: "Great Sale, \$25.00 Suits for \$25.00." The type was one of the legible faces of that period, which was in the year 1911.

Therefore, if we have legibility in type, we can make it shout, cry, laugh, sing, whisper, dance, command and rule at will.

The National Board on Printing Type Faces has for its ultimate purpose the Ideal Printed Page—clear, and sharp, easily read, one without sales resistance.

E. M. DIAMANT, *Chairman*,
National Board on Printing Type Faces.

would all do this wouldn't you expect that the Washington press and engravers' special ink would very quickly become two items of the past?

Of course, the engraver comes back ever so often and says, "If I could get good photographs to make good cuts from," etc. We are trying to head off this alibi by systematic instruction to our art department, which places orders for our engravings.

One of the most effective ways of doing this is, we have found, by having monthly meetings. As soon as the first copy of an issue comes off the press, we call in the art director, the engraver, the plate inspector, the pressroom superintendent, press foreman, and pressman. Each page of the book is criticized. If necessary the original photographs and engravings or the plate proofs are then brought in to help us reach decisions. These meetings are very helpful.

We thoroughly realize that imperfection in a form locked up in the composing room is transmitted to the printing plate, as electrotyping really is a duplicating process. The logical thing to do, consequently, is to be sure that all types used, whether for machine or hand composition, are uniformly type high and otherwise perfect. This is easily accomplished by daily inspection, aided by a Hacker gage, part of the equipment in our plate-preparation department.

The principles of the procedure in handling of purchased electrotypes are fundamentally the same with engravings, but of course this inspection is made by another man thoroughly versed on electrotyping. Paralleling what I have said about engravings, we specify when we order electrotypes whether we want wax or lead mold, whether chromium plated or not, and so on.

We accept the responsibility for specifying to our engraver and electrotyper the standards desired for certain variable qualities in their products so as to fit our printing-plant conditions. This eliminates alibis about mistakes made because of lack of knowledge of our problems. We are expanding efforts for perfecting the originals submitted to the engravers and the electrotypers so as to eliminate alibis on their part that the originals were poor. We have developed specialists in our plant who are able to inspect intelligently the engravings and electrotypes received. In the case of engravings this specialization eliminates alibis on the part of the electrotyper regarding the originals. In the case of the electrotypes it eliminates alibis of bad printing due to imperfect plates.

Let me illustrate what we have done to eliminate alibis concerning rundown or inefficient equipment. Each month before a run is started the press must be carefully checked by a skilled mechanic. In order to be sure that this is



Prominent on the recent program of the Printing Industries Division, American Society of Mechanical Engineers: Hadar Ortman, Des Moines, Iowa (whose excellent paper is published herewith); J. W. Rockefeller, Edgar C. Ruwe Company, New York City; Chairman Edward Pierce Hulse, Crittenden & Hulse, Incorporated, New York City; John Clyde Oswald, New York Employing Printers Association; Samuel P. Weston, New York City, and H. R. Lewis, general manager, W. B. Conkey Company, Hammond, Indiana

done correctly we have provided him with a checking sheet showing all the parts that are to be inspected. A copy of the same checking sheet is hanging near the press during the run so that the pressman can check items which will need attention, according to his observations of this press. The pressman's checking sheet is then given to the mechanic at the time of the monthly inspection. You notice here again some of the same principles used regarding engravings and electrotypes.

The most important feature of paper control from the standpoint of printing is without doubt the question of uniform quality. When a paper has been decided upon for a certain purpose, all the other factors involved have to be adapted to this paper. As publishers of magazines we are naturally using the same kind of paper for a long period of time without changing. Because of the volume and the speed requirements, it is naturally of extraordinary importance to us to get paper of uniform quality.

Our chemist, in coöperation with the purchasing and manufacturing departments, has agreed upon the standards which should be maintained for each of these qualities. The chemist is equipped, in his laboratory, with instruments so

that he can measure these qualities. The standards so agreed upon with the organization have also been accepted by the paper mill with the understanding that all paper that is delivered which is not in accordance with these standards

shall be returned. There is nothing new about this, but let me in this connection stress that only qualities of importance to printing should be checked. Time can be and is often wasted by measuring qualities of no practical importance for the finished result. Naturally this testing is carried on as a definitely mapped-out routine with suitable forms for work sheet, test summaries, monthly reports, and so on. You of course realize that each sheet cannot be checked. But with the procedure as outlined, the alibis on the part of the pressmen, referring to quality of paper as a hindrance of production, have been greatly reduced.

Let me in this connection remind you that paper is a primary factor in the printing operation. A great number of factors have to be adjusted whenever paper stock is changed. I just want to mention such items as screen, body of ink, setting of ink fountain, packing, and so on and so forth.

How often have you complained to your papermaker because of the paper stretching, and, consequently, poor register? And how often has he told you that humidity and temperature conditions in your pressroom are causing these troubles? And how often has your pressman told you that he could not

obtain register, that he was delayed because of static, and so on?

We have met this problem by installing temperature and humidity control in both paper stockroom and the pressroom. Furthermore, we have specified that paper must be stored under these controlled conditions for a certain length of time before it is used. It is also necessary to maintain control of temperature and humidity conditions in order to carry on the careful checking which we have previously discussed. Humidity affects the various qualities of paper, and accordingly it would not be fair to the paper mill to set up standards if temperature and humidity varied at the time the measurements were made. It is your task to specify to your paper mill that standards should be met under certain specific temperature and humidity conditions.

Here is one point I want to stress. Through our humidity and temperature control we control these conditions approximately eight months of the year. Because of the high cost of refrigeration equipment we have not felt justified in installing such equipment, but eight out of twelve months means that 66 per cent of the time we can maintain a uniform condition, and if you add to that the capacity of the apparatus to reduce to some extent humidity and temperature during the four summer months, I think it is fair to say that we control these conditions 75 to 80 per cent of the time. This, you must admit, is considerably better than no control.

In many printshops it is very common to hear the superintendent and the foreman tell you that they do not have time to follow up closely on the work, procedures, equipment, and results produced by their subordinates. In most cases their tale is true. The fault, therefore, of course, lies primarily with the upper management, because it depends on the fact that too many duties have been assigned to them or that their work is being performed unsystematically. We have tried in our plant to eliminate these alibis by freeing our supervisors from some of the duties usually assigned to them and by assisting them in planning the day's work.

A common alibi on the part of the supervisor is that a rush order came in and he had to get paper cut, see about plates, call in men, and so forth. All this work is handled in our plant by our production department, so that when the order reaches the foremen it has been scheduled for a definite press, the plates are in, paper and ink have been

moved to the pressroom floor, and men have been assigned to the job.

It is very much easier for a competent office worker to lay out machine schedules, analyze the material requirements, and arrange the preliminaries for the running of a job than it would be for a foreman with all the interruptions which he has in the course of a day's work. I think these principles are quite well accepted by printing plants, even though there is a considerable difference in degree. In our particular case we are taking the attitude that the less of this work the foreman has to do the better.

One item I have mentioned I would like to discuss further. Frequently supervisors are so loaded with the routine work that they do not have the time to work out improved procedures for performing operations or to concentrate on elimination of causes for alibis rather than to just work out temporary relief for an unsatisfactory condition. Quite frequently, even though they might have time to do this work, they lack the necessary analytical ability.

I am sure that all of you have had some sad experiences with your record controls. When your cost clerk finally handed in the statement for the month two weeks or so after its close, and you started to question your foreman regarding certain red figures, did you ever hear him reply, "I don't remember"? Or did you ever find in analyzing causes through cost records that some items were combined to such an extent that no conclusion could be drawn? Or did you find sometimes that in the computation of a unit cost some additional variable element was injected because of the improper selection of a factor on which to base your unit cost?

One of the most helpful reports we have in our plant is what we call our daily production record. Each morning this is placed on the desk of the production manager, superintendent, and foreman, and posted on the bulletin boards. This report shows the expected and the actual production of each of the last three shifts and also the same accumulated figures for the month. It also shows allowed waste and actual waste for each shift and accumulative.

It is very easy to overburden your organization with records. But do they all assist you to make more money? I think that any control figure that is compiled must be isolated in scope so that a definite conclusion can be drawn from it. Furthermore, it must be of sufficient importance to warrant the work involved to compute it. And, lastly, it

must be computed without delay so that it is fit to serve as a current tool of management rather than merely a fact of historic interest.

Another point, of course, is that the figures must be presented to a person who is thoroughly competent to utilize them. Without a complete knowledge of how the printing operations are performed and the surrounding conditions, it is easy for foremen and workmen to present plausible but false alibis for a poor record showing. Those men who handle the control must be qualified to verify the explanations given so as to place responsibility where it belongs.

I have tried in my paper to give you the reasons why printing can be called the Industry of Alibis. I have tried to describe different types of alibis. And finally I have demonstrated certain of the methods we are urging in our plant to eliminate causes for alibis. Let me assure you that whatever we have accomplished along this line is only a modest beginning, and there are a number of great opportunities for further improvements awaiting us. But, as far as we have gone, it has not only aided in straightening out friction and creating greater happiness in our organization, but it has proved to be profitable from a monetary standpoint and also has considerably improved the quality of the printing we produce.

Probably many of you are disappointed because I have not gone into any details as to how we actually do certain things, what instruments we use for measurements, what the different steps are in our makeready procedure, how we set our rollers, and so on. To me these items are of minor importance in comparison with some of the principles which I have illustrated.

Well, now, what is the answer to the question we started out to discuss? Is it possible to operate a printing plant without alibis? Personally, I think that we have not yet reached such a stage of mechanical perfection in the printing industry that it is possible to operate our printing plant and the interrelated plants entirely without alibis. Many factors employed in printing are still controlled by human judgment, and so long as this is the case there will always be room for alibis. Nevertheless, I am thoroughly convinced that the largest part of the alibis that are now daily offered within our industry could be eliminated by removing the causes for them, or at least by narrowing the effects of allocated causes down within certain known limits.

When Curved or Angular Jobs Are Required You Can Handle Them With Type

By DAVID REISZ

IF you must print anything in unusual style, do it with type! It is speedier, more efficient, less expensive, just as attention-getting as hand lettering, and very often more beautiful than some qualities of hand lettering. The writer does not approve of all the freakish methods of getting attention, such as lines aslant, letters staggered, etc., but they will be used

able gaps with quads and spaces or wet paper. And then there was the difficulty of lifting the form, or this stuffing might work loose while running the job. The plaster-of-paris way of setting curved

this meant additional time, effort, and expense. It hardly pays to do a complicated angular or curved job unless one uses the non-distribution system.

Most compositors would curse if they were asked to set up a job like any of the three accompanying advertisements of the book "Escape." The writer claims no beauty for such treatment, nor for the giant sloping screamers often seen

Don't Miss—

FRANCESCO NITTI'S

Sensational story of his escape from a Fascist prison island. "An exciting tale which sounds as if it were unearthed from the Inquisition of the dark ages." —Morris L. Ernst

ESCAPE

Illustrated, \$2.50. All Bookstores.
PUTNAM'S

Italics are so commonly used that they do not convey any special meaning. This leaning-forward of the caps does not convey the idea of escape to the reader. It rather suggests the thought of slinking or defeat

whether he likes them or not, and there are a few occasions when such treatments carry a point and are worth while.

One can well imagine an irate compositor cursing the very idea of angular composition; wishing that all matter, display lines as well as the body type, should be straight matter—straight display matter. Yes, straight horizontal lines represent the ideal of composition.

Much of what appears in angular or curved form in print can be first set as straight display matter, or it can be set with the same ease at any angle on a straight base. This article herewith presents easier and better ways of accomplishing the desired result.

Formerly hand-lettering artists had to draw the sketch first, then get an okay. Then the zinc etching was ordered. All this took much time and expense. Production is often held up because of needless hand lettering. And this is an age of production; speed is demanded.

There was also the very laborious method of setting curved or angular jobs with twisted slugs, stuffing the unstuff-

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Arranged to lean backward. This does not convey the idea of escape at all. It would better convey the idea of being startled

or angular jobs has also been known for a long time, but it is not very practical for Gordons or cylinders. And if one tried to mortise or miter type to fit, it was difficult to do with exactness, and types were often off their feet.

Of course one could get a shellcast made of foundry type that had previously been set straight. Then one could saw the letters apart and glue them or nail them onto a base at any angle. But



Partial view of type used in a form handled in the manner recommended by the writer. The shellcast-height type was transferred and nailed onto a wood base. The letters UGH show the holes drilled so that the type would not break while it was being nailed.

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This obviously indicates the idea of escape. The final, incomplete E heightens the effect. The trimmed type of the word "Escape" rests not only on low bases but partly also on the low quads and spaces of the other type matter used in this advertisement

lately. Such jobs, however, are of the kind that some advertisers will order, and if the printer will not handle them the artist, the engraver, or the hand letterer will. "Type is not flexible," they say; and, "You cannot effectively deliver a message with type alone."

There is no particular difficulty in setting jobs like these or even like the specimens shown in the Kiss article in THE INLAND PRINTER for October. Mr. Kiss in that article suggests that it be done with slugs, quads, and spaces, but these are not necessary.

Possibly the Kiss article was read by many printing executives, and they were "sold" on the proposition. And possibly, wishing to have similar jobs produced, they discovered that what seemed to be a job of a few minutes had taken several hours, or could not be produced at all the old way, and that apparently they must resort to hand lettering.

It takes but a few minutes longer to set a complicated angular or curved job than it does if the type matter be set

straight. No longer is it necessary to look upon an angular or curved job as a cursed job, to be treated as an unavoidable evil. It can be changed to an everyday practical job. The advertisements reproduced herewith show that type can be set at any angle, and that one need not fear the poor results so often seen with inferior hand lettering.

In the halftone illustration of another form which is shown to make the process clear, all bases and slugs are straight matter. They are all low, not high. Only a few of the rules and most of the letters are at angles or curved. All matter at angles was cut down to shellcast height and was glued onto the bases. As the shoulder of the trimmed type is no thicker than six-point slugs, it is easy to cut off any superfluous shoulder by the aid of the lead cutter. This is much easier and faster than mortising or mitering type-high type.

In this form, which is only partially shown, some of the letters are nailed to the base, thus reinforcing them so that they could safely be run on any press. In fact the letters could be nailed onto a wood base instead of a metal base. Of course there is no need to nail on the letters if the job is immediately stereotyped or electrotyped.

There are other methods of type flexibility aside from that described here. Emphasis and subordination constitute an almost unlimited method of flexibility which is well described and illustrated in J. L. Frazier's excellent book "Modern Type Display."

Editing of display lines as well as of copy is often done for purposes of type flexibility, this term, as used in this article, referring to turning or twisting type to print at any angle or curve that may be desired for any job.

To sum up, angular or curved typographical jobs may be set by any of the following methods: (1) Foundry type may be fastened with plaster of paris or molten metal. (2) Foundry type may be mortised or mitered, set with slugs, and justified with spaces or wet paper. (3) The required line of type may be set up and letter spaced; a shellcast is made of it, then cut apart, and the shellcasts may be glued or nailed at any angle on metal or wood base. (4) A proof may be taken of the line, then the letters may be glued on a sheet of paper at the required angle or curve, and a zinc etching be made of this design. (5) Ludlow type, intertype, or linotype, may be used; but it is difficult to set these at any but a sloping angle, except the larger sizes, which may be cut apart

and then used as foundry type is used. (6) Any of the foregoing may be cut apart into single letters and the base trimmed off, so as to make the letters shellcast high; then these may be glued or nailed on straight bases at any angles. (7) Monotype or Thompson type may

be used for all purposes foundry type is used for. (8) Monotype or Thompson type may be trimmed to shellcast height, then fastened on a low base at any angle or curve. Of course all the foregoing may be combined with body type set straight, and with zincs, etc.

The Business Review For April

THE OPENING of the second quarterly period presents certain evidences of a much better outlook, although a note of industrial hesitancy is still apparent. Among the key industries, notably steel, building, and automobiles, the activity is substantially above the level of November and December. The month of March, however, failed to exhibit the traditional advance in operations for that month. The general movement to reduce money rates throughout the world will inspire confidence and should have a stabilizing influence upon commodity prices.

The United States has not been alone in this recent period of depression. Our South American cousins, as well as the peoples of Europe and even in the Far East, have been suffering from a continued period of commercial and industrial stagnation. So intense did the situation become in Japan that it was necessary to close the Tokio Exchange for a time during the early days of April. Such conditions would naturally have a depressing effect on the exports of the various nations. A diminished purchasing power, brought about by an enforced policy of economy in one nation, is inevitably reflected in the trade of others.

Exports of wheat from the United States, for instance, during the eight months from July 1, 1929, to February 28, 1930, total 75,493,000 bushels, as compared with 79,359,000 bushels exported during the corresponding period of the preceding year, and 130,663,000 bushels for that period of two years ago. Car loadings for the first eleven weeks of the present year were 9,509,310 as compared with loadings of 10,211,932 and 9,893,259 for the first eleven weeks of 1929 and 1928 respectively.

Although some improvement was evidenced in the retail trade throughout the South, reports from the country as a whole were less favorable. Sales of 532 reporting department stores were 12 per cent below those for March, 1929, while 50 reporting chain organizations showed aggregate sales for March of \$303,303,107 against \$309,840,627 in March, 1929. Montgomery Ward &

Company reported the March sales at \$20,632,071 as compared with sales of \$22,616,668 for March of last year.

In comparing these figures it must be remembered that the lateness of the Easter season has doubtless had much to do with the poorer showing for this year. Then, too, in view of the fact that the first six months of 1929 were abnormally good, the figures for March of this year are not so discouraging. Heavy weather in various sections has also affected the retail business.

Unemployment is of course responsible for much of the present condition in the retail lines. Unemployment means wageless masses, which in turn mean a diminished and hesitant purchasing ability. Reemployment, however, is gradually taking place. The pickup in the automotive industry is bringing many men back to productive work. In one city, Toledo, Ohio, 27,654 workers were profitably employed in the week ending April 11, an increase of 369 over the preceding week. The United States Department of Labor reports an increase in payroll totals, but this is mostly a seasonal improvement.

Unemployment in the building trades still continues to be a serious problem, but with the approaching warm weather outdoor engineering construction and highway work should relieve the strain.

Bank failures have not been so numerous during April; 13 national banks and 55 state banks, or a total of 68, have been reported.

The time is ripe—with the tide slowly turning—for the printer and the printing salesman to get out into the warm spring sunshine and by industrious effort and logical argument show the advertisers of their several communities the benefits to be enjoyed by loosening the pursestrings of their advertising appropriations in this period. Put forth your best efforts to sell printing—sell it to the banker, the manufacturer, the wholesaler, the retailer. "Sell" them on the timely advantage of the artistically planned, skilfully executed advertising. It will bring profit for them and for you, and aid prosperity in general!

This Geometrical Margining Method Applies for All Page Proportions

MARGINS of books, especially those destined for the class known as fine bookmaking, are very hard to establish, and yet it is only by their successful location that beauty in a book page is attained. The common method of measuring margins is by the rule that the inner margin shall have the proportion of 1, the top of $1\frac{1}{2}$, the outside margin of 2, and the bottom of $2\frac{1}{2}$. These proportions are determined by the fact that as a book is held open with both pages showing, both the right and left pages appearing before the eye at the same instant, the total expanse of paper is more pleasing when the same distance is allowed for each of the left, right, and center margins, both inside page margins being considered as one unit; and with the type pages also so placed that they fall on the visual center, at a point five-eighths of the height of the paper from the bottom.

Now this method gives no starting point for any of the margins, nor for the page size in relation to paper size. It does not give a definite proportion of white space to type space holding good for all proportions, nor does it allow for variations in the paper proportions. It seems that a rule should be made for the guidance of typographers in this most interesting of questions. Just what should be the margins of a book, given first only the page dimensions?

Of course we have various opinions for the proper proportion of type space to page space, ranging from 30 to 70 per cent type to the total paper area.

There is also the diagonal-line theory of page design. This method is to draw a diagonal line from the bottom right-hand corner of the page to the top left-hand corner, placing the two opposite corners of the page on this line (Fig. 1, line CD), allowing of course for the visual corners of the page being placed on the diagonal line. Drop folios are not considered, as they add practically nothing to the page length, and running heads are placed slightly above the corners, as they are not a full line and the corner of the page will appear lower than it actually is in the type form. Still, this method used alone leaves one in the dark as to the correct size of type

THE determination of proper margins can mark or enhance the effect of a book page. The writer presents a method that will hold good no matter what page proportions are to be employed + + By MARK THOMPSON

page, or just where to place the inside margin of the proportion of 1.

Now the diagonal-line theory will always result, by geometrical method, in a type-page proportion exactly as the paper size. This method is used by engravers to determine the dimensions of a cut reduced in size from the original drawing or other representation from which a reduction is to be made. It will

was, starting with the bottom dimension of the paper, to erect a perpendicular of the identical length on one of its ends (Fig. 1, line GB). The length of a diagonal line drawn from the ends of these lines farthest from the angle would yield the height of the paper (Fig. 1, line AB). It would result in a perfectly proportioned page size, satisfying to the eye on all occasions, regardless of

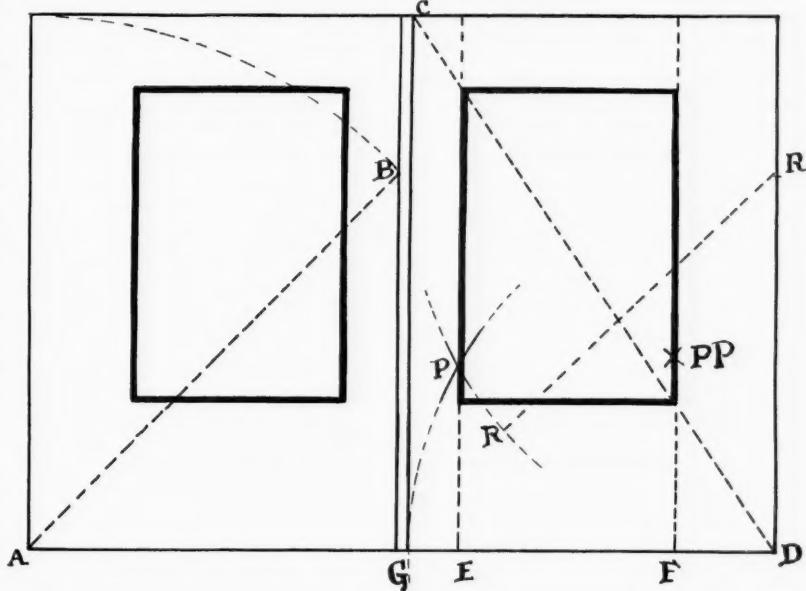


Fig. 1

result in a shape of exactly the same proportion as the original, and hence it is of the utmost value in determining the proportions of the type page when the paper size is given.

The diagonal-line theory has elements partaking of both the height and width of the paper size, but it is not enough. Many trials must be made to determine type-page size, using these two methods alone.

Some years ago a paper house promulgated the "hypotenuse oblong" as the ideal paper proportions. The theory

the actual dimensions of the paper. Cutting or folding down from two or three original sizes, making all papers of these proportions, it would effect a great saving at the paper mills in the avoidance of so many odd sizes.

Now, starting from this theory, we are given the fact that the outside margins should be twice the inside. And in proportions of the inside and outside margins we have measurements having to do solely with the width of the paper. With the width of the page (Fig. 1, GD and RR) as a radius, from angle

end of the page width and from end of the hypotenuse-oblong perpendicular (Fig. 1, points *D* and *R*), describe two arcs near the left side of the page, so that these will intersect at point *P*. Let the inner margin of the type page fall on this point. We now have a definite point from which to start our page design—one having a definite relation to both width and height of the paper to be used in this book.

Draw a perpendicular from the bottom of the page upward through this intersection. As the outside margin should be twice the inner, measure the distance from this arc intersection to the left edge of the page and mark a point (*PP*) twice this distance from the right edge. Erect a perpendicular from the bottom of the page through this point (Fig. 1, *F*). Thus we determine the two outside edges of the type page, and margins will hold good as of the proportions of 1 to 2.

The diagonal-line theory of the page placement now comes into play. Draw the diagonal from the lower right corner of the page to the upper left corner,

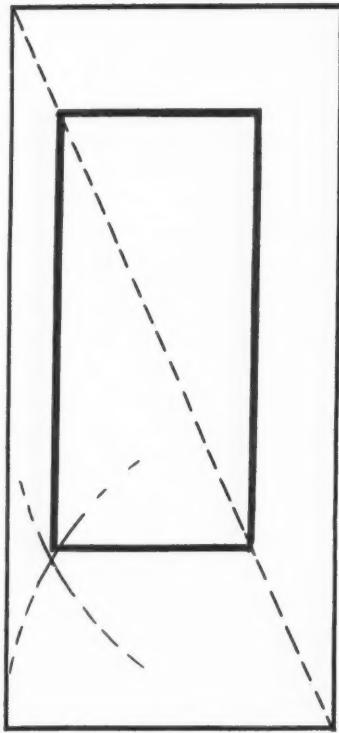


Fig. 2

and draw lines parallel to the bottom of the page through the intersections of the diagonal line and the two perpendiculars erected on the bottom of the page. This gives the type-page size, in perfect proportion to the paper, and the margins of the book.

Of course the binding allowance must have previously been taken into consideration. Various opinions have been put forth in regard to this, but perhaps a good rule is to allow six points on a page for every hundred pages of the book, taking in consideration the stiffness of the paper, the tightness of the binding, and other factors affecting the free opening of the book.

Opinions again differ as to the proper proportion of white to allow in a book page. This method will give from 32 to 40 per cent type space, and hence is a little small for most commercial work. The page can be extended from the dimensions already drawn, still keeping the opposite corners on the diagonal line *CD*, so that more matter can be placed on a page, or a tall page can be extended top and bottom to crowd matter into the book, a thing that must be lamented even while necessary in some instances. Add, say, a pica on the inside and two picas on the outside at a time, so that the side margins will still retain the ratio of 1 to 2.

If, for instance, it is desired to make the page appear taller than it is, the top margin should be diminished. Many very excellent specimens of volumes which appear to be *inches* more in dimension than they actually are have been produced. Experimentation with this object in view is sometimes desirable. This method will locate the type page so that the visual center will be found to lie just slightly above the visual center of the paper.

Of course every good typographer is known by the skill with which he breaks his rules, but here is a good starting point. The type size and margins will be drawn with no arbitrary measure, which, for instance, would result in the same measurement of 1 to $1\frac{1}{2}$ to 2 to $2\frac{1}{2}$ on any shape paper or would result in the same top margin in a page proportion of width 1 to height 3 as in width $1\frac{1}{2}$ to height 3. Each type page, no matter what its difference of height and width, will have a harmonious type size, whether the paper is a hypotenuse oblong or taller and narrower (Fig. 2) or is shorter and broader (Fig. 3).

There has long been needed a method for starting the page design for these odd page sizes. The inner margin is the first problem to be solved, and a method which takes this into consideration, if it be used in connection with other rules, will prove to be an ideal one for practically any volume of this nature.

Poetry of course is a perplexing problem, having an irregular right margin. In this the margin should be taken as on the visual line running through the ends of the lines so that in about half the cases the ends of the lines will fall outside of the page dimensions, letting the left margin fall on the drawn page line. The character of the poetry will determine where this visual line should be placed.

One cannot be too insistent upon experimentation in regard to all these things. The proper number of characters to a line of type, the space between the lines, and other characteristics of type will make legibility certain or poor. A type face such as Caslon or the more modern antiques will allow closer

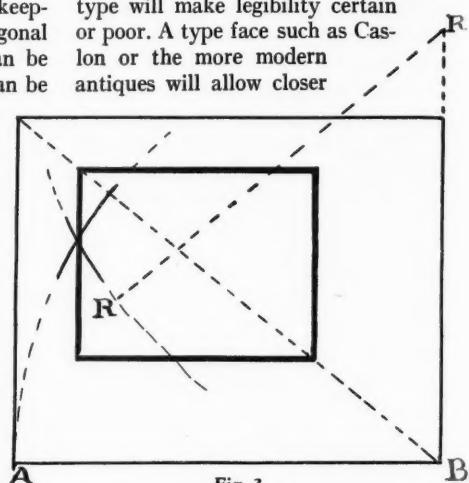


Fig. 3

spacing than Bodoni, for instance, or still closer than Garamond or one of the individually beautiful modern letters.

In a book one is working, not in two dimensions, as in jobwork, but in three and sometimes four, which fact makes good typography so difficult to achieve for the man trained in a commercial shop. He is also working with a thing which will perhaps be held in reading position for hours at a time, necessitating every device possible to avoid eye strain and keep the interest alive.

Benjamin Franklin

Benjamin Franklin produced no typographic masterpieces. He printed an almanac and a newspaper—and displaced Gutenberg in America as the printers' patron saint. For twenty-five years he printed *Poor Richard's Almanac*. It was a literature "fitted to oak and hickory openings, log-houses, log-piles, charcoal kilns, worm fences, and the battle with rugged nature." Through his publications he has been pronounced "one of the greatest moral law-givers of the ages."—Wilbur Fisk Cleaver.

[EDITORIAL]

Beat Depression by Advertising More!

IN TIMES like these we may well learn a lesson from Napoleon. Had he done absolutely nothing else during his military career than to turn the tide of events when—vastly outnumbered, and facing what seemed inevitable defeat—he won the victory at Austerlitz, he would still have been entitled to his laurels as a great commander and strategist. It will be remembered that while the enemy was concentrating for a flank attack, the "Little Corporal" sent the mass of his forces against the weakened center of the enemy line, broke through, and then turned what was to have been an easy victory for the combined forces of Austria and Russia into a veritable rout. Napoleon was a strategist. His aim was to surprise his enemy; while the enemy was massing, he was attacking; while his enemy rested, he marched his forces. In the lingo of our day, he "beat his competitors to it."

The present "resting period" of our industrial and commercial activity offers the alert advertiser an advantage over his slower-thinking competitor, who is bemoaning "dull times." Records show that some of the most solidly established organizations of the present day strengthened their foundations by taking advantage of the apathy of their competitors during periods of depression. One has only to turn back the pages of history to learn how the undaunted courage of John N. Willys brought the demoralized Overland Company through the dark days of 1907. During the same period the plucky young westerner, William Wrigley, established his organization in the east. The American Radiator Company, Eastman Kodak Company, American Tobacco Company, and many other concerns, both large and small, have long made it a practice to grasp at every advantage offered by the so-called panics. They launch their attacks in a field of diminished competition, uncrowded trade channels.

That veteran advertising man, Earnest Elmo Calkins, who has gone through a number of periods such as we are passing through just now, sounded the keynote of the whole situation when, in an open letter to Julius Barnes, the chairman of the board of the United States Chamber of Commerce, he wrote in the following words: "Advertising is necessary . . . We are dealing with that strong force, mob psychology."

Now is the time to advertise. Now must the printer realize that he occupies a strategic position. He and his salesmen must go forth and marshal apathetic advertisers into a business fighting force. Each advertiser must be shown the opportunity that lies before him if he will but send out his printed messages. Advertising not only has a sales-promotion reward—it serves an economic purpose as well. It breaks down the barricade of sales resistance, and in so far as the advertiser improves his own business he contributes to the sum total of general improvement in business.

That this is sound logic is borne out by the fact that many large and progressive concerns keep right on pushing their businesses, regardless of what the temporary condition may be. Walter P. Chrysler, president and chairman of the board of the Chrysler Corporation, is quoted as having said that he "doesn't believe in cycles of depression." And the Hurley Machine Company has doubled its advertising appropriation for 1930 "because it wants to double its sales."

What the big concerns can accomplish in a big way can also be accomplished by the smaller concern in a smaller way. The thing is to "keep a-pushing and a-shoving till you push them clouds away." And the printer or printing salesman who carries this message to his prospects can do much to help manufacturers and merchants, thus contributing to the betterment of the entire business situation, and thereby help himself.

★ ★ ★

This Deserves Your Encouragement and Support

IT HAS been years since we have noticed a movement in this industry more deserving of support than is that of the American Society of Mechanical Engineers. In potentialities for benefit it compares with the one that established cost-finding. Stressing increased efficiency, this newer movement points the way to lower costs and increased profits.

Large concerns can profitably operate their own research and engineering departments. In order, however, that the burdens and benefits may be widely distributed, the entire industry, led by the U. T. A., should set up a bureau of research and engineering.

One of the first problems such a bureau might attack is that of reducing the time spent on makeready, which now costs the industry a tremendous amount annually. Much in that direction has already been accomplished by Vandercook, Hacker, Claybourn, and others, but more can be if printers generally will cease thinking that makeready time cannot be reduced, as some have.

Articles by men who have done things along engineering lines, such as are emphasized in papers read at A. S. M. E. meetings, have appeared in this magazine. With engineering and research increasingly practiced, more such valuable material will be forthcoming.

Printing Lithographed Bond-Coupon Sheets

By STONE SMITH

THE printing of lithographed bond-coupon sheets is a tedious job at best, but it may be made easier by recognizing the fact that this is a special job of presswork, and that to get best production results a special system of presswork should be used. A system has been devised in our shop wherein the type is set for five coupons, and the coupon sheets, having twenty blank coupon spaces each, are printed in four sections, one-quarter of the sheet at a time, thus requiring only four lockups. The job is set on the machine and then is run off on a platen press.

The form is set for five coupons and locked so as to print in the lower right-hand corner of the coupon sheet. The top slug in each sheet bears the coupon number, a space for the bond number, and the maturity date of the coupon. Thus the coupons are all the same except for the top slug, which may be changed as needed.

The form is made ready with coupons Nos. 1, 2, 3, 4, and 5 printing in the lower right-hand corner of the sheet. The coupon sheets requiring more than five coupons may now be printed from this makeready. If interest is payable semi-annually, coupon sheets for bonds maturing three or more years after date and requiring six or more coupons will now be printed. Bonds maturing one year after date and having two coupons, and bonds maturing two years after date and having four coupons, may be printed without changes from this makeready in the following manner:

Lift up the drawsheet and remove a sheet of pressboard from beneath the coupon or coupons which it is desired should not print up, allowing it to remain under the coupons which are to print. This may be done by simply sliding a small piece of pressboard to a certain place beneath the tympan. This done, the coupon blank is placed against the guides and a strip of twenty-pound bond is pasted to the top of the drawsheet and allowed to extend downward over the coupon sheet covering those blanks where it is desired that coupons should not print.

When impression is pulled the strip of bond paper prevents these coupons from printing on the sheet, and the absence of the pressboard beneath them prevents the impression from showing on the sheet; but the coupons that are not blocked out of course print as usual. Thus, for coupon sheets maturing in one

year and requiring two coupons printed thereon, the pressboard would be placed under coupons Nos. 1 and 2, while the bond-paper strip would extend over the coupon sheet, covering coupon blanks Nos. 3, 4, and 5 and preventing the form from printing in the space. The same method is followed for four coupons.

This is much simpler in action than in words. It consists only of quick manipulation under the drawsheet of a small sheet of pressboard and a strip of bond paper over the coupon sheet, and saves endless time and trouble in unlocking form and removing type.

As we now have all necessary coupons printed in the lower right-hand quarter of the sheet, the form can be easily unlocked and necessary changes made for printing coupons Nos. 6, 7, 8, 9, and 10. The form is shifted and locked so as to print in the upper right-hand quarter of the sheet, and makeready is accomplished in this position. The coupon sheets for bonds maturing five or more years after date and requiring ten or more coupons will be printed from this makeready. We have now to print the sheets bearing six coupons and those that bear eight. As five coupons were printed on the first makeready, it will only be necessary to print one coupon, No. 6, on the sheets requiring six coupons, and three coupons, Nos. 6, 7, and 8, on the sheets requiring eight. These may be printed in exactly the same manner in which the sheets requiring respectively two and four coupons were printed in the first makeready, the pressboard overlay being placed only beneath coupons which should print, and the bond paper blocking out undesired coupons.

As all necessary printing has now been done on the right-hand half of the sheet, we will unlock and shift the form

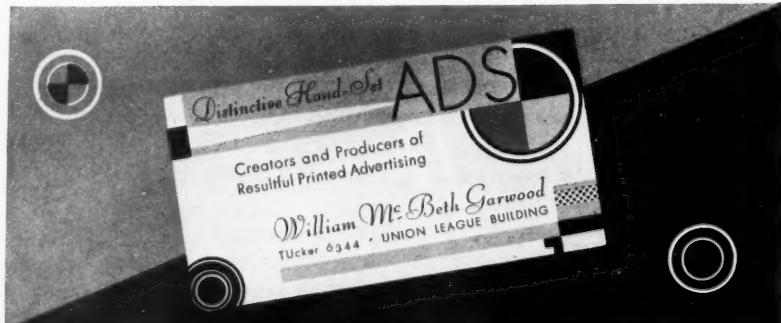
so as to print coupons Nos. 11, 12, 13, 14, and 15 in the lower left-hand quarter of the sheet and follow same procedure as in the first makeready, when coupons Nos. 1, 2, 3, 4, and 5 were printed.

After necessary coupons have been printed from this makeready, changes are made and the form is shifted so as to print in the upper left-hand corner of the sheet. The procedure is the same as for printing coupons Nos. 6, 7, 8, 9, and 10 in the upper right-hand corner.

The explanation of this system may appear complicated, but in practice it is comparatively simple, and much easier than the usual method of removing type and making changes for each change in the maturity date. As only five coupons need be set, instead of twenty, a saving in composition is also effected, and the form need be removed from the press only four times for changes.

New Champion Booklet Will Interest Printers

"What About Printing?" a seventy-two-page booklet brought out by the Champion Coated Paper Company, of Hamilton, Ohio, offers a vast amount of practical information. Many of the facts within its pages are those with which the buyer of printing should be familiar if he would buy more intelligently and secure finer results. But many of these same facts might well be scanned by the printer himself, to refresh his memory and also to acquire certain ideas he may never have thought about before. Diagrams of the various folds which can be economically produced; the work-sheet sizes and stock paper sizes for booklets of various sizes—these and other matters pertinent to the printer's work are to be found in this helpful booklet. Requests for copies of this valuable work should be addressed to the Champion Coated Paper Company.



On the original of this Los Angeles printer's blotter the background is yellow where light here and red where black. The panel, the design of which is the same as Mr. Garwood's business card, is printed in black, blue, and light green. The entire effect is most ingenious.

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Wild Lilies in Color

Through the courtesy of *Better Homes and Gardens*, of Des Moines, Iowa, we show this month a direct-color photograph made by Fidelis Harter of wild lilies. The method here employed was to make color-separation negatives of the yellow, red, blue, and shadows in the flowers and vase, and also a color transparency from these negatives for use as a guide to the engraver when etching the four halftones. One would suppose that flowers, as any other still-life subject, would be a simple matter to photograph in colors. But, like the nervous girl, flowers will move before the camera, not only from the slightest draught, but when brought from a cold into a warm room; or, under the heat of electric arc lights, flowers will change their position so that color-separation negatives will be out of register. That has not happened in this case. Good judgment has been used in not photographing the table square with the base of the picture, and the whole composition is in complete harmony with the fact that the flowers photographed are "wild."

Photoengraving Demonstrated

The great science museum in London is going to show the progressive steps required in preparing illustrations for the printing press in both monotone and color; besides photoengraving, the other methods will be shown. This announcement recalls what has been done in this country. The Smithsonian Institution, Washington, D. C., has had such an exhibition for several generations. In the center of the Print Department of the Congressional Library is a showing of photoengraving that attracts much attention from visitors to the National Capitol. It is that reproduction of a stained-glass window in sixteen printings, line, halftone, and Ben Day, the engraving by the Walker Company of New York City, and the printing by Munder of Baltimore. There is an exhibition in the Chandler Museum, Co-

lumbia University, in New York City, which all students of photography and photomechanical methods should see; it is in charge of Dr. Ellwood Hendrick.

In this age of illustration, photoengravers should see that principal public libraries all have wall cases demonstrating the craftsmanship required in engraving the book and newspaper illustrations which always inspire so much pleasure and education.

Offset Posters to Imitate Photographs

Offset posters are appearing which are quite good imitations of bromid photographic enlargements. They are done in three printings from as many halftones, the inks being of the same hue but of different strengths. A crisp highlight-halftone negative is printed down for use with the strongest ink. A flatter halftone is made to be printed in a medium ink, while the ink faintest in hue is printed from a halftone with no detail in the shadows. All three halftones are printed down from the same negative, which is a mistake. Photoengravers make what they term "duographs" which give a stronger result in but two printings, by making two halftones at different screen angles to each other, so that it is impossible for the dots in the strong ink to print on top of the dots in the weak ink.

DON'T mail a piece of Direct Advertising, say "Thank heaven, that's done!" and then sit down to rest.

By the time No. 1 is in the mail, No. 2 should be on the press, and the idea for No. 3 should be selected.

Regular mailings of *Pleasing Printing* insure success.

An advertisement from *Jobson's Journal*, the house magazine of the Jobson Printing Company, Louisville, Kentucky

Water-Color Inks Without Water

An announcement comes from Shuck, Maclean & Co., of 3 Gunpowder Alley, London, E. C. 4., that it has discovered how to make water inks without using water. From this it would appear that the firm has discovered a medium as transparent as water to take the place of linseed oil, so that its inks can be used with the present composition rollers and the colors be brilliant but without being water-soluble after printing. It was expected that the publicity given water inks and the drawbacks to their use would stimulate experiments on the part of ink manufacturers. Should these new inks prove to be practicable in use they should be of great service to the offset printer who cannot use water inks.

Color in Newspaper by Offset

Several times this department has referred to the beautiful effects obtained from a web newspaper offset press used for the weekly supplements on *The Australasian* of Sydney, Australia. From this same press now come supplements printed in orange, green, and blue-gray ink on one side, with a single printing in brown ink on the other side of the web. The success of these results is not due to the press, the paper, the inks, or the offset process used, but to the skill shown by the artists who retouch the negatives, "opaquing out" the halftone dots, even in highlight negatives, so as to give brilliancy to the illustrations. A 133 halftone screen is used throughout, so that the dots are not visible. It is astonishing that one of our enterprising newspaper publishers, or a newspaper-supplement syndicate, does not bring out such supplements in this country.

Line or Halftone for Advertising

A discussion in our office as to whether line drawings or halftones were most effective in advertising, resulted in our agreeing to query THE INLAND PRINTER. We admit this is a fool question, as the engraving method depends on so many factors: whether the advertisement is to be printed in a newspaper or magazine;

whether it is stereotyped or electrotyped; what kind of goods is to be shown; whether the ad must show the goods, or an artist may use his fancy, etc. What we really want is a printer's viewpoint on which is to him the more acceptable illustrating medium.—"Advertising Agency," New York City.

In addition to the considerations mentioned there is the question of speed and also of the quality of paper and ink to be employed. Printers prefer line engravings, because they give less trouble, though the school of pen-and-ink artists who know how to draw for photoengraving and printing (before halftone came into use) has almost died out. When using halftones, consult the engraver as to how these should be made best to suit the subject advertised, the paper, and the press, whether flat bed or rotary. He will be glad to advise you and assume his share of responsibility for the result produced under his suggestions.

**Sincere Congratulations to
Adolph Schuetz!**

Every photoengraver will rejoice to know that President Adolph Schuetz of the American Photo-Engravers Association recently installed his concern, the Sterling Engraving Company, of New York City, in a new plant that is adequate to do the high-grade engraving he undertakes, and to supply light, air, and ideal surroundings for the artists and craftsmen he employs. Mr. Schuetz has always shown sincere concern for the health and comfort of his employees, and this is demonstrated in every room in his model offices and works in the Allied Arts Building. He has there 25,000 square feet of working space, affording plenty of room around every machine and work bench. Good taste is evinced in the reception room, executive offices, art department, and elsewhere. There is a flood of light in all departments, and a perfect heating and ventilating system is used. It is gratifying to see that Mr. Schuetz has adopted the same system for preventing the dragonsblood powder escaping through the rooms and clogging up the lungs of the workmen which was advocated by the writer over thirty years ago. Then he has the latest machinery and appliances, with safeguards for accident prevention everywhere, while his proofroom is indeed a model printery. The second large plant of the Sterling Engraving Company, on Tenth Avenue, will be used exclusively for engraving color plates. Mr. Schuetz has given his life to photoengraving, and knows every detail of it. Let us hope he will enjoy many years of good health and prosperity in his new quarters.

**A Photomechanical Patent
Issued in 1866**

The fiftieth anniversary of the publication of the first pure halftones in the New York *Daily Graphic*, for March 4, 1880, makes of timely interest British patents Nos. 324 and 3177, of 1866, to David Winstanley Jr. While Winstanley failed, Edmund Passingham took up this invention, a section of a portrait made by the latter being shown here. The method used was as follows: From a photographic negative of the portrait, a plaster cast and metal mold were made by the Woodbury relief method. Passingham filled a small chase with wires or other metal strips, each possessing a conical or pyramidal termination. When these were fixed over the Woodbury mold the chase was loosened, and by tapping it the wires were made to drop down onto the mold. Where the



The Winstanley process of 1866; one result produced by Edmund Passingham in 1898
(Reproduced from a reproduction)

mold was deepest, in the shadows, they dropped farthest, and where the highlights were they dropped least. A stereotype was made of these points which was ground down to an even surface to furnish the printing plate. This permitted the rods to be used over and over again. Fifteen years later Frederick E. Ives improved on Passingham by his United States patent No. 245,501, of 1881, in which he used the Woodbury

plaster cast and an elastic pad with the pyramidal points; as Ives said: "by inking the lined or dotted surface with printer's ink and then pressing the inked surface against the white photographic relief." This plaster cast on which the ink dots was impressed was used as line copy from which a photoengraving was made, and the method was labeled as the Ives process.

Bourges Artists' Shading Sheets

Bourges Service, of 175 Fifth Avenue, New York City, sends a chart showing 100 different designs for shading drawings without injuring the drawing. An indication of the enterprise of this service is shown in the many new features and applications it has devised since first noticed here. Artists and photomechanical workers of all kinds should secure the illustrated circulars which will be forwarded free. Old-time readers of THE INLAND PRINTER will be interested to know that A. H. McQuilkin is secretary of this company, but will regret to learn that he has not been in good health for two and one-half years. He is now living in Illinois.

**Halftone Results by Relief and
Planographic Printing**

E. A. Kilheffer, assistant director of the Technical Trade School, Pressmen's Home, Tennessee, asks many important questions. The answers would make a book. He writes: "Could you explain the difference in the making of a halftone for letterpress printing and for offset printing? What is your explanation in regard to this difference? What difference is there in the making of a first-class halftone and color subject for the letterpress and the making of similar subjects for offset?"

The following brief answers may supply part of the information he is seeking: (1) Relief-plate halftone has the advantage of being made a work of art in the hands of a skilful reetcher before it goes on the press. (2) Halftones for letterpress printing are preferred when they have dots to support the paper all over the plate, while offset can print highlights vigneted to pure white without difficulty. (3) The relief plate halftone is sharper and crisper throughout than the needlepoint dots, the printing surface being polished metal. The planographic metal is grained and it consequently will not print such crisp dots. (4) The letterpress halftone has the advantage of assistance through overlay. (5) Relief halftones are usually printed

upon a highly polished surface paper; when printed on a rough-surfaced paper they are frequently not as acceptable as they would be if printed on the same paper by offset. (6) Relief-plate halftone making is the older method and has the advantage of more highly skilled artisans. (7) Relief-plate makers are striving to improve the quality of their product, while all the queries reaching this department would indicate that planographic printers are too often seeking cheaper products. In the offset side of this department it will be seen that etching planographic plates intaglio gives better results.

Why Not Produce Weeklies in Rotogravure?

Have you noticed the growth of the weekly illustrated newspapers printed in "gravure" in Germany and France? Why can we not have such papers here? Our men can do equally good work, for we know all the tricks now and we have the presses, paper, and inks in this country. We think it is the cheapest and best process for illustrating newspapers.—"Rotogravure Printer," Chicago.

Rotogravure-printed weekly illustrated papers are multiplying rapidly in Spain, Italy, Switzerland, and other European countries, as well as in South America, particularly in Brazil. The rapidity with which rotogravure-cylinder making and printing have been brought to perfection would surely amaze Karl Klietsch, the inventor, were he living. The excellence of the rotogravure Sunday supplements has filled the field for rotogravure weeklies in this country. You should remember that it was the illustrated Sunday newspaper, even before the days of rotogravure, that put to their everlasting rest *Frank Leslie's, Harper's Weekly, Judge, Puck*, and so many other publications. This desire for more and better illustrations is increasing, and the future would appear to be in the use of rotogravure in color.

A Color-Rotogravure Achievement by the Sun Company

The Sun Engraving Company, London, has just reproduced a pastel drawing of "The Last Supper," in size 41 by 26 inches, printed in three colors and a gray ink, which would require possibly ten printings if printed planographically. The company has overcome one objection advertisers make to rotogravure, that the results cannot be seen until the edition is being printed, by proofing copper cylinders on a proof press and getting a regular okay from the customers before the cylinders are finally put on the press.

2-5

THE INLAND PRINTER

"To Fill a Long-Felt Want"

Frank W. Shook, photographer, of Louisville, wants this department to help him find the most reliable process for "making either color photographs or color-separated plates to take care of

should go on record here: In a graining box Gilbo laid a fine asphalt powder grain for a first etching of the copper. He used a thin enamel instead of carbon tissue to sensitize the copper, then the copper was etched as usual. The

A **Advertising, like steel, must be magnetized before it has attractive power . . . and the magnetizing power of advertising is Fine Typography . . . Early-Freeburg Typography**

MEMBER ADVERTISING TYPOGRAPHERS OF AMERICA

A striking fact in regard to advertising is most forcefully presented in this effective mailing card, which was sent out by a progressive Memphis producer of quality printing

color reproductions." We are anxious to announce such a process in this department, but have not found it as yet.

Photogravure by Gilbo Method

Photogravure is coming into demand, and there are several presses in the market for sheet printing from thin photogravure plates. These plates are engraved flat and bent around the cylinder. The late W. H. Gilbo, Brooklyn, New York, had a reputation for the superior quality of his photogravures. He confided to the writer his method, and it

etching was given a second graining with a coarser asphalt powder, resensitized and reetched for the shadows. His positive had four registry points on it which he registered with a microscope over the same points in the first print. He now etched for the shadows, which were noted for the rich, velvety quality of ink which they showed. He varied his etching method, but the superiority of his work was due to the resensitizing of the copper, two exposures and two etchings. He was first of all an artist, and the difference could easily be seen.

INTERESTING NOTES ON OFFSET

The Peridak Process

This process is of special interest to the offset lithographer, as with it the dots in halftone screen negatives or positives on process gelatin dry plates or film can be "etched," producing a result that corresponds to etching on copper or zinc in photoengraving. For offset printing plates all corrections or improvement must be made in the negative or positive, and this method was developed for just this purpose in the research laboratory of the Eastman Kodak Company, of Rochester, New York, by Alexander Murray. The process is a practical illustration of the value of scientific research applied to the graphic

arts. At a recent demonstration several four-color offset reproductions were on display which were convincing evidence that excellent results can be produced.

The working methods are exact but not difficult; after the plate or film has been exposed, developed, and fixed in the usual way those parts of the picture or design that require no change in their tint values are then painted over with waterproof varnish and the plate immersed in the etching solution, where the dots are reduced or etched from their edges in toward the center, and a middle tone dot can be reduced to a small highlight dot without the loss of opaque density. The etching solution

can also be applied locally with a brush or cotton when only small areas require working up. An added feature is that no special plates are called for, the regular process plates and films obtainable anywhere being used.

An illustrated booklet containing a complete description and working directions of the process can be obtained from this firm.—*Gustav R. Mayer*.

Intaglio Planographic Plates Cheaper

R. B. Fishenden, M.Sc. Tech., former principal of the Manchester (England) Institute of Technology, recently gave a lecture before the Publicity Club, London, on "Recent Printing Developments." He mentioned the improvement that has come to planographic printing by etching intaglio the grained plates, though the cost of photoprinting from a positive in place of a negative was greater. "Offset deep" they term it in London, though a stronger ink image might be had if printing from the plates direct instead of from the rubber blanket. In the discussion which followed Mr. Fishenden's address a leading planographic printer said that in his experience the making of a negative from the copy, then a positive on glass from that negative, and a print from the positive on the grained zinc and etching the image slightly intaglio, was much the cheaper method, owing to the slight trouble these "offset deep" plates gave on the press and the longer-wearing qualities of the plates. He had printed type, much reduced, so sharply that it could be read only with a magnifying

glass—something which could only be done from "offset deep" plates. This method is becoming common practice with the big offset printers of England.

Kodalith Negative Paper

Line negatives on paper are now used quite extensively in offset lithography, and this paper is capable of producing negatives comparable to the results obtained with wet collodion. Opaque density is easily developed, the work has a clean, crisp appearance, and the exposure time is about the same as with wet collodion. Sharp, clean photo prints of line subjects are often wanted, and this paper will be found very satisfactory for the purpose. This is a new product of the Eastman Kodak Company, and the results I have obtained personally with it prove it well adapted for pure black-and-white reproduction purposes.—*Gustav R. Mayer*.

Using Chromium Mirror Instead of Prism

Here is a suggestion from the department to its readers who must have reversed negatives, so necessary in so many ways now. There are in use of course many methods of obtaining reversed negatives. The prism was recommended when small negatives were required, but for the large negatives of today prisms are too costly and increase the exposure time so much that highly polished silver mirrors or speculum metal are usually substituted for the prism. The silver mirror begins to tarnish at once and requires repolishing, as does the speculum metal. This fre-

quent polishing results in scratches that necessitate recoating with silver, etc. It has been found that a block of stainless steel, used now commonly in cutlery, can be ground and polished optically flat by one skilled in such work, and is a substitute for the silver mirror. These stainless steel mirrors have been used successfully as large as 8 by 10 inches in size. If these polished-steel mirrors were but taken to an electrotyper and a film of chromium deposited on the polished-steel surface, then a mirror will be had whose surface is harder than glass and many times harder than steel. Its surface will not oxidize or tarnish, it is not affected by alkalies or acids (excepting hydrochloric), and it has a reflectivity second only to that of newly polished silver. It should make an ideal mirror. Who will be the first to try it?

Punctuation

Nowadays considerable stress is laid upon punctuation, and examiners are keen in ascertaining whether students are properly equipped in this respect. Evidently due attention was not paid to this subject formerly, or Lord Lyttelton would not have had to pay some hundreds of pounds for the punctuation of his "History of Henry the Second."

Doctor Johnson states that he would not trust the printer, but employed a man who professed to be an expert, and yet the work was badly done.

Printers must have taken on this duty in the past, for we find Lord Jeffrey, the Edinburgh reviewer, beseeching his printer not to "sprinkle his pepper box of commas" too freely over his work.

This promiscuous sprinkling is responsible for some peculiar mistakes. An Irish advertiser, for instance, required "A country girl to wash and milk one cow," while another paper offered "A good stylish bicycle, £10 for sale, by a young lady enameled black and geared to sixty-eight."

The United States suffered heavily through the wrongful placing of a comma some years ago. Congress drafted a bill, and in enumerating the articles to be admitted free included "all foreign fruit-plants." When copying, however, the clerk omitted the hyphen, and placed a comma after fruit, so the clause read, "all foreign fruit, plants, and so forth."

As the matter could not be rectified for about a year all kinds of foreign fruits, such as lemons, oranges, grapes, bananas, and others, entered duty free, and the government lost at least £400,000.—*From "London Tid-Bits."*



Initials, considerably reduced in size, which are reproduced from sample book of Utopian cover paper, an outstanding item by the Marchbanks Press, New York City

Uncle Sam Expects Printers' Support in Standardizing Printed Forms

ALL UNREALIZED, it may be, by the rank and file, the printing industry and allied activities stand at the crossroads on an important question of fundamental policy: Which turn shall be taken in respect to the further adoption of the principle of simplification or standardization for printed forms? Needless to say, the entire responsibility for the decision does not rest with the printing crafts. But it is increasingly apparent that printers are to wield the major influence for or against uniformity in the universally used commercial forms.

To many members of the graphic-arts community it must appear strange that this question of future fashions in the staples of printing should be raised at this time. They have witnessed an ambitious beginning in a simplification program under the auspices of the United States Department of Commerce. Lesser projects in concentration were followed by the move to standardize bank checks. Now business America is in the midst of conversion to the single-standard form of invoice. To all of these gestures in economy the printers have given support and coöperation.

Why, then, the doubt as to the future? Surely there are other forms that are ripe for similar patterning. The bill of lading has often been mentioned in this connection. The trail leads logically to that perennial pet of the reformers—standardization of catalog size. And in the meantime new forms are added that may well call for standardization, as, for example, the return cards and return envelopes provided by advertisers whose direct-mail literature invites unstamped replies which are postpaid at destination. Even such minor items as deposit slips, stockholders' proxy blanks, etc., have been tentatively nominated as candidates for standardization.

Hesitancy in the midst of widespread plotting for simplification, then, needs an explanation. It is found in an uncertainty that has crept into the minds of Federal officials. The executive heads of the United States Division of Simplified Practice are not at all sure that printers, paper-supply houses, and similar supposedly interested principals desire that the division go farther in this march

STANDARDIZATION of printed forms is under way. But the Government will continue this work only as industry demands and is ready to help the movement. You'll want this information! ■ ■ ■ By WALDON FAWCETT

toward standardization. Or, if there is to be a further advance, which routes should be followed? Oppressed by this doubt, the division staff is strongly inclined to mark time until trade sentiment has crystallized more fully.

To realize why there should be a pause in any continuing program of standardization, once launched, it is necessary to bear in mind the role of Uncle Sam in all undertakings for the elimination of needless sizes, superfluous varieties, etc., in manufacture. So prominent a part does the Department of Commerce play in every adventure in organized simplification that the natural impulse is to look upon the Government as the instigator and the leader, if not actually the dictator.

That impression is all wrong. The department never lends its prestige and its

facilities to any crusade in simplification except upon the request of responsible parties in the industry affected. And the contribution of the Government, in the successive stages of the venture, is that of "next friend," or impartial advisor acting as the "neutral" go-between to bring together in a spirit of conciliation and accommodation the various members of the industry.

The relationship of the Department of Commerce to private teamplay could not indeed be better illustrated than by the current interchanges with the type manufacturers who seek to reduce the diversity in type styles. The National Board on Printing Type Faces is meeting under the auspices of the Bureau of Standards to attack the problems of excessive variety. But in the earlier stages not all of the important producers responded to the call first sounded at the national convention of the Advertising Typographers of America. So officials of the Division of Simplified Practice, even while manifesting in every practical way their sympathy for the movement, made it clear that the department cannot support any "Simplified Practice Recommendation" that does not have the approval and participation of a large majority of those concerned. In practice the department looks for compliance by at least 80 per cent of the productive capacity of an industry.

That Uncle Sam is, for the time being, in no mood to strain a point for further additions to the list of simplified commercial forms does not mean that any of the projects to date have proved to be failures. With commercial purchase forms reduced as to variety from thousands to three, and with printed checks, notes, drafts, etc., scaled no less radically, not to mention the reducing of paper sizes from above four hundred sheet dimensions to a total of fifteen, the efficacy of the system can scarcely be questioned. However, there are certain

• • **Good Typography**
will attract the reader, earn
his attention and make his
interest greater; subcon-
sciously the eye is influenced
—the mind accepts • There
is a definite, tangible selling
value to good type con-
struction; it lends character
to the advertisement • It
expresses conviction—truth.

Willens
TYPOGRAPHERS
TWENTY-ONE SOUTH ELEVENTH STREET

A sermon on type and typography. Panel from the specimen book of the well known Philadelphia concern named herein

considerations impelling captains of the simplification staff at Washington to go slowly and await very definitely expressed demand from within the industries most closely concerned.

One of the essential considerations is the magnitude of the educational campaign necessary to gain acceptance for a standard schedule of printed forms. This missionary work, as it happens, is Uncle Sam's job. Whereas the original inspiration for a simplification project is supposed to originate within the industry, it is left for the department to convert the industry and the public and secure sustained adherence to the sizes, styles, etc., that may have been agreed upon. This educational task is formidable enough in any application of simplified practice, but especially so in this case because of the number of firms and individuals which have to be enlisted.

The realization of this burden which has served to sober the enthusiasm of

the service men came in particular with the obligation, this past year or two, of putting over the simplified invoice form. Here the requirement was not alone that the printers of invoice forms should be committed to the approved drafts, but that invoice users should be similarly swayed. In scores of instances business men wrote to Washington to say that, while they approved the principle of simplification, the standard form could not be adapted to their particular businesses. Then the officials had to round up and submit to each skeptic examples of standard invoice forms in successful use by firms in the same line of business as the doubter. All told, it has involved a tremendous amount of work, the end of which is not yet. So the officials are inclined to await a ground swell of demand before piloting any movement to standardize other candidates.

A second factor which has persuaded Uncle Sam to take his cue in future from

the printer fraternity is the disclosure, via communications to Washington, of a sharp cleavage of opinion within the printing industry. Some of the printers, in their expressions to the department, are most enthusiastic for standardization of printed forms. Almost unbelievable cost reductions have been claimed in some instances to have followed adoption of the simplified invoice form. To the same end, the printers of this school hold that size standardization will place the competition in printed forms more squarely in terms of typography and thus give promise of rewards for superior ingenuity or impressiveness of expression. Set over against these printers, who are keen to see simplification carried farther, are printers who tell the department that their code is to give the customer anything that he wants, without arguing about it.

While bowing to this conservative wing of the printing industry, the Department of Commerce officials are personally confident that simplification will ultimately prevail. They have faith even that the day will come when a general conference will set the wheels more actively in motion for the standardization of catalog size. But, while printers and users of printed matter are making up their minds as to this issue, there will be no disposition at the Department of Commerce to crowd them. It is just possible that the officials of the Division of Simplified Practice have a theory that pressure for simplification will, indirectly but no less effectually, be brought to bear upon printers, by current projects for the simplification of tags, folding cartons, and similar articles which could profitably be simplified.

Current experience with that giant among the standardization projects, the simplification of the invoice forms, has shown the officials that, in every case where printed forms in general use are involved, slow compliance with simplification recommendations should be expected. This is explained by the fact that many firms carry heavy stocks of printed forms which may necessitate long intervals for their consumption before the users can "go standard." Printers in some instances have had to be converted to the theory that if there is a reduction in the price of printed invoices to the customers—thanks to reducing the amount of type matter, using standard type, and a judicious selection of ruling—the savings over former appropriations will allow the customers more money for other printing where the promotional return may be higher.



With Stick and Gleaming Metal

One of the many equally striking photographic illustrations in the recent "Achievement" booklet which was produced by the Haddon Craftsmen, Camden, New Jersey

In addition to the suggestions which have been made for domestic standardization of bills of lading, there is afoot a plot to have the United States join with other commercial countries in the adoption of a simplified bill of lading relating to the carriage of goods by sea. A bill to this effect (H.R. 3,830) is now pending in the House of Representatives. Under different auspices five international conferences have been held to bring about uniformity of shipping documents, but it has been difficult to reconcile all the conflicting views as to the wording of the model form.

Incidental to the discussions in Congress of the need for simplification of international bills of lading, a point was made with respect to this class of forms in general which may be of passing interest to printers. The chairman of the committee in charge of the bill protested that he had spent more than an hour, aided by a magnifying glass, in reading

a bill of lading. "It is printed," he remarked, "so that it does not seem it is intended that anybody should read the bill of lading." The incident indicates that if the public has a voice in any project for the modification or revision of printed commercial forms, there may be

expected to emerge from that quarter demands for the simplification of the text as well as for the standardization of size, disposition of items, etc. By and large, however, official Washington will wait for the chorus from without to seek simplification of printed forms.

Overseas Standardization of Paper Sizes

By R. J. POLITZER

DURING the year 1929 both printers and papermakers in Europe have made some progress toward standardization of paper in size and in quality, though not the same progress has been made in England as on the Continent. The standardization of paper sizes occupies a great deal of attention on the Continent at the present time.

A questionnaire issued by the German standards committee indicated that, in

thirteen out of twenty countries circu-larized, standard paper sizes have been introduced; of these thirteen countries, twelve have adopted a metric system of simple progressive sizes. The committee is engaged in formulating standards for the size of letter sheets, printing forms for commercial letters, envelopes, and window envelopes; also catalog sizes.

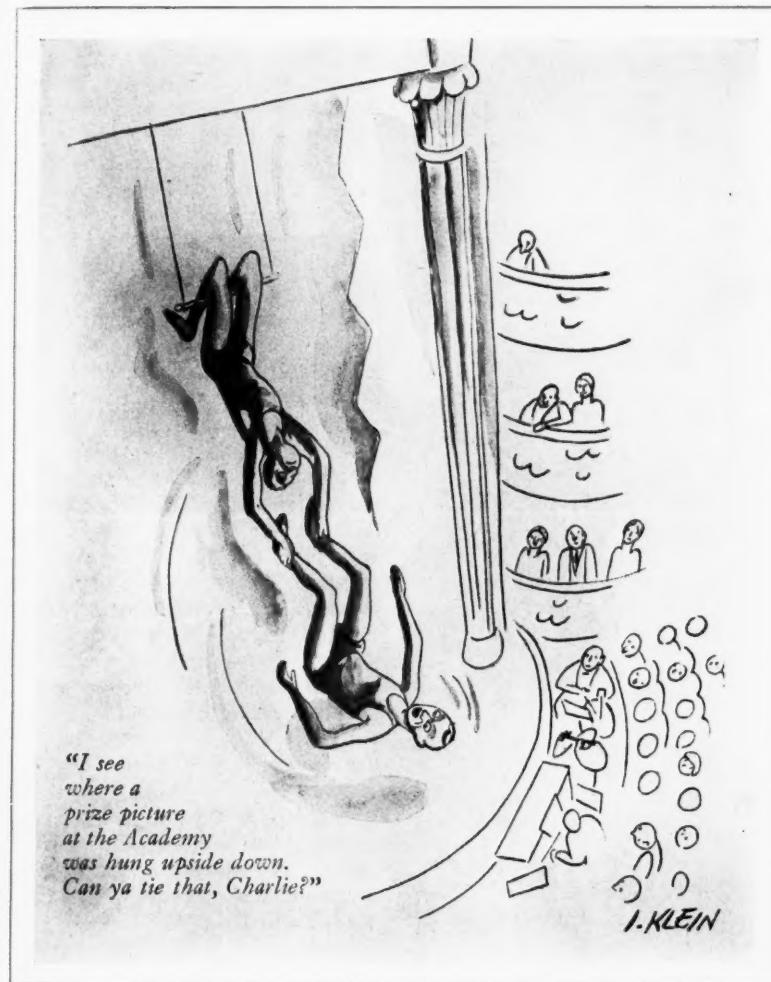
In Great Britain a certain amount of standardization has been carried out by the federation of master printers, which has adopted a definite nomenclature, with eleven sizes of writing papers and eight for printing papers. The sizes of paper and envelopes used by His Majesty's Stationery Office have been fixed, and the Post Office is working as closely as possible to the Continental system adopted by the Postal Union Congress. But there is no general standardization yet, and the papermaker supplies his customer with any size desired. Standards of durability have also advanced, particularly as a result of the work of the Library Association, and a series of standard grades is likely to appear soon.

During 1929 the British papermaker more than held his own, though the struggle was never easy. The exports increased, and though the overseas trade of English papermills is much smaller than their home trade, it is rather an indication of the latter's present status.

A Definition

Photoengraving is an interpretative art based upon photomechanical processes enhanced by skill and artistry, which translate and convert tone values into relief printing surfaces, from which exact reproductions of the original can be printed innumerable times.

Its fidelity carries conviction, while the beauty of its presentation gratifies good taste. Its appeal is universal because the pictorial message needs only to be seen to be understood. Therefore it has become a powerful social, cultural, and economic influence.—From "The Art of Photo-Engraving."



Concerning, perhaps, the "Fossil Hunters" painting shown in our January issue, and also quite a little of the so-called "modernistic" typography. The cartoon is by I. Klein, and it is reproduced from and through the courtesy of *The New Yorker*.

A Job Ticket Which Records the Time Used for Every Operation

By NATHANIEL KRUM

THE hour was 4:30, Tuesday afternoon. The manager of the Blank Printing Company dashed into the pressroom, came up to the foreman, and asked, "Got that order ready for Cormack? It's promised for quitting time tonight, you know."

"No, I haven't. We just got the form at three o'clock this afternoon, and it's just now ready to run," replied the foreman of the pressroom.

"What? Just got that form at three today? Why, the composing-room fore-

In a few minutes the manager returned, called the pressroom foreman aside, and said, "Look here! The foreman in the other room says that he told the stoneman to send that form out at noon, and that he's sure that it must have gone out to you then."

"But we didn't get it till three," insisted the pressroom foreman. "When I saw one of the chaps bring it out and put it in the rack, I went right over to Jim and told him to stick the job on the press and rush it along."

ing company. A department time record card, like the one shown with this article, is now being used. This form is printed on the back of the regular job envelope, so that it will bleed on the right side. The advantage of this is obvious, as the envelope can readily be inserted in most time-clocks and the *exact date and hour* of every operation listed may be stamped on it *at the close of that operation*. This affords an exact time record of each job from the time the copy is placed in the hands of the proofroom force till the completed job leaves the plant. The form has been so helpful that the idea is herewith passed along to fellow-craftsmen.

The Alibi Expert

Many a first-class printing firm loses valued customers because of its contact man. Sometimes this person is employed solely for that work; but often he is an executive and even one of the owners. Whatever his official title, a greater appreciation of the nature of your customers' reactions to your contact man may help you to retain important accounts.

An impressive example recently came to light—especially impressive because the contact man involved was an executive and a stockholder of his firm. The publishing executive who told the story controls the printing contracts for a number of high-grade national publications, and had changed printers over a year ago. During the conversation the second party spoke highly of the firm that had lost this desirable work.

"Yes," said the other, "it's a fine company. We left there only because Mr. Soando, in charge of our account, could not get results for us. Whenever delays or other problems arose, as they always will on publication work, his first thought was to explain why we, the customer, were responsible for all the trouble. Sometimes we were at fault and sometimes we weren't; but at such times a printing buyer wants prompt action, not alibis and explanations. So we have changed printers."

"How is the new printer doing?"

"First class! He snaps right into it when things go haywire, and no time is wasted in building alibis. He never forgets that we are buying printing from him, and we get the attention and service we are paying for. We never made a better move than in changing to a printer who thinks first of us."

Check on your contact man. Ask the customers what they think of him. You may be surprised by their replies.

DEPARTMENT TIME RECORD CARD	
TYPE ROOM	
Copy received in proof room	MAR 1 6 1930
Copy received in type room	m.
Proofs sent out	m.
Proofs returned	m.
Revised proofs sent out	m.
Revised proofs returned	m.
Galley proofs sent to customer	m.
Proofs & dummy returned from cust.	m.
Page proofs sent to customer	m.
Page proofs returned from customer	m.
O.K.'d	m.
Cause of delay	
(If not completed according to promise, state what)	
Form delivered to press room	m.
PRESS ROOM	
Completed in press room	MAR 1 7 1930
Cause of delay	
(If not completed according to promise, state what)	
BINDERY	
Completed in bindery	MAR 1 7 1930
Cause of delay	
(If not completed according to promise, state what)	
Delivered or mailed	m.
Checked by	
Cause of delay	
(If not completed according to promise, state what)	

BE SURE TO PLACE SAMPLE OF THIS JOB IN JACKET BEFORE DELIVERY

This time-record card, which is printed on the reverse of the job envelope, gives the complete production story of every job and helps on-time delivery

man told me last night that he'd have it out to you by noon today!" roared the manager. "What's been all the holdup?" he continued, and at once turned to go into the composing room, bent on discovering just what had caused the delay.

"Somebody'd better watch his p's and q's!" retorted the shop manager as he disappeared into the office.

Such little controversies and opportunities for "passing the buck" have been done away with forever by that print-

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

A Little o' This, a Little o' That

A tactful answer, I calls it, you give to Friend Alabamian. It may be a local custom, but it doesn't take a scholar to guess its origin. I remember astonishment at reading Irving Cobb's "Floridian" and "Carolinian," but of course with him the story's the thing, not the language—he once used "caravanseraï" as an equivalent to "caravan," not knowing that it means a compound.

"du Pont" has so many sides that I could argue convincingly for any style. The trouble arises through using a foreign style out of its environment and even in a way in which it would not be used at home. "du Pont" no longer carries its literal meaning, any more than "Atwell" or "Nash." It may suggest a different pronunciation than does "Dupont," but primarily it agrees with the name plate used by the manufacturer.

This leads to the subject of capital initials for titles, which you also discuss. I can appreciate your wish to "add a grace to writing and print," but most persons and stenographers seem to capitalize when in doubt.

My own feeling is that such capitalization is a reflection on the reader's intelligence, suggesting that he needs help to understand. It is even offered that it is disrespectful not to capitalize "president," "national," etc. Puerile! A string of capitals such as "Alabama" gives looks cluttering to me. It is a Vestige of the old Custom of Capitalizing Important Words in Straight Copy. Proper names are sufficient; I will carry the logic so far as to write of "the united states of America."—*California*.

The writer of this interesting letter marks it "Not for publication," but the stuff is too good to be withheld; and if he refuses to forgive me for disregarding his wishes, it will be "just too bad." "Floridian" and also "Carolinian" are commonly accepted.

Notice how the writer of the letter carefully brings "du Pont" to the start of the sentence and uses lower-case "d." He evidently does not care a rap for the rule that a sentence should always begin with a capital letter.

I too think it is silly to capitalize "nation" and "national" even when referring to the United States; but on the "cap" in "President," "Congress," and the like I feel differently.

Wonder whether it was the letter writer or the stenographer who wrote "peurile." It is the ease of making such

slips that restrains me when I feel like being smartly critical, and "superior." (Ordinarily on finding them in letter-copy for Proofroom I correct them and make no comment on them.)

Some Time, Sometime, Sometimes

In a standard work on grammar this sentence appears: "Although in Old English and poetry the intensive pronouns *sometime* appear without a substantive, in modern usage the substantive should be present." I think the word underscored should have been "sometimes." Am I right? Please give some method of distinguishing between "sometime," "some time," and "sometimes," so that we can be guided on this point.—*Delaware*.

"Sometime" in the quoted sentence can be nothing but a misprint. "Some time" means "an indefinite stretch of time." "Sometime" means "at one or another time." "Sometimes" means "occasionally," "at one time and another," "every now and then." The distinctions are logical, simple; they match in visible compounding the inflections of common speech. Samples: "We spent some time in New York"; "We hope to go to California sometime"; "We sometimes think Boston is best."

Did You Ever Try This?

HAVE you ever had an analysis of your advertising and selling problems made by an intelligent outsider who has become quite skillful in this kind of work?

It is surprising what such analyses bring out. The man close to a business year in and year out knows more about it than anyone else, but being so close he almost inevitably loses some sense of perspective. He cannot see the business as it looks to his customers or the public—and it is what *they* think of it that makes profit or loss.

May we talk to you about the service we offer in analysis-plan?

From *Bramwords*, publication of the Bramwood Press, Indianapolis, Indiana

Rosh—What?

Your department always holds my interest. Your article on "Intelligence in Proofreading" is a cleverly written exposé on 99 per cent of our medium-sized shops of today. However, I am writing you primarily to ascertain the correct spelling of the words denoting the Jewish New Year. Here are a few ways I have noted it spelled: Rosh Hashana, Rosh Ho-Shana, Rosh Ho-Shanah, Rosh Hoshannah, Rosh Hashanah, Rosh Hashanna, Rosh Hashana. My opinion, gathered from a consensus of almanacs, dictionaries, etc., is that the correct form is Rosh Hashanah.—*New York*.

"Rosh Hashanah" is the spelling endorsed by both Webster and Standard, and I see no good reason why such authority should be thought less than ample as a guide for usage in any ordinary printshop. Where ordinary dictionary authority is not satisfactory, there must be special reasons for rejecting it—reasons that would not affect any but a shop specializing in certain lines.

Baseball Percentages

Some papers, in giving the standing of baseball teams, print the table in this form if there have been no losses:

	W. L. Pct.
Chicago.....	10 0 1.000

Other papers leave out the decimal in the thousand and print it:

	W. L. Pct.
Chicago.....	10 0 1000

All agree that after a game is lost the decimal is used in giving the percentages.

Which is correct, and why?

Another question: A city votes bonds for a sewage plant, or for a sewerage plant? One says that sewage is the refuse that passes through the sewerage plant; another says that "sewage plant" is correct because it explains what kind of plant is under discussion. Which is correct, and why?—*Oklahoma*.

The percentage column is not strictly that, because the calculations are run out to thousandths. But then, of course, .955 is 95½ per cent; .666 is 66⅔ per cent, less two-thirds of a thousandth, not represented because three places to the right of the decimal point is almost always enough to separate the standings. To win all and lose none is perfection, which in this instance is to be indicated not by 1,000 but by 1. The

standings .750 and .525 mean 75 and 52½ per cent not of 1,000 but of 1. The period after the "1" is therefore correct mathematically. Omission of it would mislead no one, but would be an arbitrary arrangement, with no mathematical explanation at all.

Sewage is waste matter carried off in sewers. Sewerage is, first, draining by sewers; second, a system of sewers. The Practical Standard says, under "sewage," "loosely, sewerage." And under "sewerage," "loosely, sewage." Common usage shows extreme confusion. Either "sewage plant" or "sewerage plant" would be defensible. The form "sewage disposal plant," however, I would consider better than either. Compare "shoe factory," "cotton warehouse," "vegetable garden."

Initials and Indention

When composition is started with a big initial it sometimes happens that the first paragraph ends before the initial is completely set

around. What is the proper indention for the first line of the new paragraph?—*Toronto*.

An extremely interesting question. It must have come up many times in every office, large or small. Presumably most well run offices have a style ruling on this matter, even though it may not be set down in black and white in a style-sheet or book. The shop folk follow the same procedure in all occurrences of such situations. The proofreader needs to know what the procedure is—and if there is none, he ought to request that a rule be given him for his guidance.

Suppose the initial is three lines deep. The first paragraph fills the first line and part of the second. The second paragraph begins on the third line. Give it paragraph indention, and the boxing-in of the initial is spoiled. Suppose the article or chapter began with four or five short lines, such as might happen easily enough in a dialog opening. I see nothing to do but accept the consequences and keep the straight vertical line. And

if the second paragraph began in the third line, I for one would want to omit the extra indention and make symmetry a superior consideration to the commonly employed use of indention to mark the paragraph opening. It would be a still more complete loss of the paragraph-opening identification if the second line happened to run out flush to the right-hand margin, but it is a situation in which there are just exactly three possibilities: first, to accept the jagged indention; second, to let paragraph indication go in order to get good blocking-in of the initial; and third, to rewrite the opening lines so that there is no need of paragraphing. For my part, I am inclined to say that the boxing-in is the paramount consideration. It would be both interesting and profitable if we could hear from printers in half a dozen shops on this matter, so that the prevailing practice could be known.

A Rule for Plurals

The query about "the first and third Friday" could easily have been disposed of by means of a rule. When the article is repeated, the noun that governs the adjective modifiers is in the singular; but when the article is used only once, before the first one of the modifiers, as is the case with the phrase above, the noun should be in the plural form. Thus it would be correct to say "the first and third Fridays" or "the first and the third Friday."—*Illinois*.

A handy little rule—and a very good example of the worthwhileness of learning the rules. The drudgery of memorizing is compensated for by the ease and the certainty it assures in clearing away proofroom difficulties. In proofroom arguments the chap who can quote a good working rule has a nice lead over the fellow who "has an impression" that one way is right and the other wrong.

Abbreviation Style

Should the abbreviation for "William," "Wm.," have a period after it when two periods appear under a raised "m"? Is it right to use periods under letters in abbreviations such as this?—*Delaware*.

To begin with, it is much better to spell names out in full when possible. When lack of space or the customer's whim makes it necessary to abbreviate a name, ordinarily the simplest form is best—the usual abbreviation or contraction followed by the period. The raised letter, with a dash or two dots under it, might be used in display type without incurring censure from anyone. It is fantastic, unconventional, a stunt; but it does (in display) give a touch of "differentness" which under certain circumstances is not only defensible but is also positively desirable.

HELL-BOX HARRY SAYS—

By HAROLD M. BONE



Type is temperamental. When it gets *locked up* it often makes a *display* of itself.

Type cabinets must have good incomes—sometimes they *support* two or three whole *families*.

There is little sociability among the paper manufacturers; they don't seem to have any *common bond*.

Shampoo-cream circulars usually require *hairline* register.

It's a wonder typesetting machines don't have indigestion—you often see them devour whole *pigs* at a time.

You don't necessarily need an *elevator* on the press to produce *raised* printing.

When an apprentice was sent to the pressroom for a *brayer* he spent an hour looking around for a *jackass*.

Just because an electro won't register the way you want it to is no reason why it should have its face *battered*.

Some rule forms remind you of a small boy's pockets in the summer—they're full of *fish-hooks*.

*A compo has a jolly time,
He makes of life a merry song;
While others work he spends his hours
Just reading "letters" all day long.*



William Caxton was England's first printer. He was born on the Kentish coast in the year 1422. Little or nothing is known of his parentage and his ancestry. When Caxton was sixteen years old, he was bound out to one Robert Large, of London, a smallwares merchant. The apprenticeship came to an abrupt end in 1441 upon the passing of his master; and Caxton went immediately to live in Bruges, Belgium.

History leaves a gap in his life — for his doings after his departure and until 1462 are without chronicle. But from that year until 1470 Caxton was chief executive of an adventurous company of traders, chartered by the British crown to operate in foreign lands. Caxton learned the printer's calling in Bruges, under the tutelage of Colard Mansion, a well-known craftsman of his time.

It has been affirmed that Caxton printed in Bruges the first book done in English — using Mansion's press for the purpose. This was a translation of a *History of Troy* by Raoul le Fevre and was produced in 1474. The following year he printed "The Game and Playe of the Chesse." "The Dictes and Notable Wise Sayings of the Philosophers" was the first piece of printing done on English soil — its publication date was November 18, 1477.

Chis book was run off on the "famous wooden press" which was set up in 1476 in the almonry of Westminster Abbey — which would, in all probability, be known today as the office of the overseer of the poor. Why this location was chosen is not known, as Caxton did not lack for funds. There, during his short career, he gave to the world a very interesting series of printed productions which needed just one to make an even hundred. Counting fragments, there are in existence today thirty-eight specimens of his craftsmanship.

In his work he used six different fonts of type — all known as "black letter."

Caxton had gained for himself a thorough mastery of the languages and this enabled him to translate many literary works into his mother tongue. Through the publishing of the translations, he had a large hand in preparing the way for the form and idiom of the language of Elizabeth's time, with its curious

structure and flowery tincture.

Che was a man of great energy and diligence, accomplishing a tremendous output of labor — mental and manual. He passed away literally in harness — for he worked diligently up to a few hours before his demise — which occurred in 1491. Like many great printers, he established himself, as such, comparatively late in life — for his initial production was at

the age of fifty-two.

Caxton and his work were fittingly commemorated by a great typographical exhibit in London in 1877. At that time was produced the Caxton Memorial Bible — which was wholly printed and bound in the very short time of twelve hours. There were but one hundred copies of this work run through the presses. It is not known how many of them are in existence at this date.

Jit has been the good fortune of this establishment to have no small hand in circulating the English language — advertising. Its specimens appear regularly in uncounted newspapers and periodicals. If in no other way we follow in the footsteps of Caxton, the Master, we emulate him in diligence and energy, study and application. It is our endeavor to make each setting with such care and such thoughtfulness that it may be worthy of a place in a collector's library. More, the endeavor is to put into our work the force that attracts the eye, influences the mind and that commands response, purse-wise.



William Caxton

Linoleum block by S. Nisenson

Standing at the Proofroom Door

By EDWARD N. TEALL

PROOFREADING ought not to be too aristocratic—and it ought not to be too democratic. If proofrooms are run on too exclusive lines the profession loses some good "material." If they are run too wide open the profession is lowered in tone. Master printers and proofroom executives should endeavor (which is much the same as good old English trying) to strike a balance between the extremes of standoffishness and exaggerated hospitality. There should be careful selection; but the selection should be based on principle, not whim; intelligence, not impulse. With some applicants for admittance, it is not only an act in defense of proofroom standards to say "No," it is an act of kindness toward the applicants. When someone who hasn't the elementary qualifications is taken in, the profession is asked to carry just so much more dead weight—and one more is added to the list of persons who have failed to locate their proper placing in the "scheme of things." But then again, when a person who has those qualifications but lacks shop experience and training is excluded the profession is deprived of services that indirectly might have proved useful, beneficial, to every member of it. Wise selection of personnel is much needed.

These observations have a drift; let's turn it into a march toward a goal. Any proofreader who has stayed with me through the opening paragraph of this article will certainly have perceived by now that what is stirring in my mind is the question whether the union should make shop experience an absolute requirement for admittance to the proofreading community.

Here is a good subject, a "real" one. Perhaps it is even a dangerous one. I take it up with some misgiving, and no great assurance of success in dealing with it. The intention is not to close the subject, to wind it up, to say the last word on it; but rather to open it up, to start discussion which may lead to revision of opinion in some minds, clarify the situation, and possibly result in a more general acceptance of one view or the other. My view, frankly, is more or less exactly describable as a middle-of-the-road view. It is not 100 per cent for either side—for or against the requirement of shop experience. I believe that there are some instances in which such a requirement may very fairly be made, without qualification or exception—and

that there are others in which the requirement would be both unfair to the would-be proofreader and injurious to the whole proofreading institution.

It would be foolish, for instance, to give a proofreading engagement in any high grade jobshop to a person who has not been through the mill as a printer. There the work is far more than check-

What Color Is RED in the Dark?

WHEN the lights go out, what color is the red-covered book you were reading?

Well, it doesn't look red, anyway, does it?

Now imagine one of these red-tempered buyers who have wild moments, for apparently twenty-four hours a day—imagine one of these alone, all alone.

Where is the terrible disposition? What color is the red temper?

. . . You've guessed it. There isn't any. It takes at least two people to make a bad disposition, and when you send printed salesmen between calls of human salesmen, you are taking advantage of these *alone* moments! What better argument could you want!

But make 'em make good because they *are* good—those salesmen. We're the folks to help you.

Advertisement from the house publication of the Botz-Hugh Stephens Press, of Jefferson City, Missouri

ing up on spelling and punctuation or following the copy, making an occasional query, and keeping a more or less responsible eye out for the niceties of typography, such as channels down the page, hyphens at the end of too many consecutive lines, and so on. No one lacking a thorough knowledge of types and printer's shopcraft can competently read job proofs. No person who has not experienced difficulties of spacing, arranging, and consorting types of the different sizes and faces can possibly be fit to give orders to the shop—which is exactly what the reader of job proof is doing all the time.

On the other hand, it is (to my way of thinking) foolish to say that a person who does not know by actual experience all the problems of composition is necessarily incompetent to read newspaper proof, or first proof on bookwork. And,

in the words of the old nursery jingle, that's where the trouble begins.

How many high-school graduates go into printshops as apprentices? I do not ask it captiously. I hope we may have several letters commenting freely (but amiably) on the points brought up in this article. If it is true, as I imagine, that boys seeking apprentice places in shops are more apt to be just through grammar school, the question can fairly be put: Which is the better preparation for proofreading—a high-school education or four years in the shop? Generalizations are hardly ever satisfactory, as the individual exceptions are so difficult to dispose of. But to me it seems that four years in the shop, while it may be broadly educational for some youngsters, is not on the whole nearly as good a preparation for proofreading as four years in high school—though of course there are plenty of boys and girls who go through high school and never catch the contagion of learning. The exceptions, good and bad, should not be permitted to dictate the common rule for employment within the proofroom; but would it not be possible to adopt as standard policy an extension of the rule providing for the exceptions?

A young man or woman may not have thought of taking up proofreading until well past the apprenticeship age. He or she may have started in at office work; may have been quite successful at it, and then suddenly have come to realize that there are such people as proofreaders, that their work is interesting and important, and that it would be more desirable as a life-work than the one already tackled. Is that young man or woman to be rejected because of lack of printshop training? He or she might, for all anyone knows or can know, be "meant" for proofreading, a treasure for any employer to have.

Not infrequently the president of a local is prejudiced in his stand by one or two unfortunate experiences. He may have favored the issuance of a card to a non-printer applicant and been stung. Such an experience can create a much deeper and more lasting impression than ten experiences of the other kind, where the one receiving consideration comes through, makes good, and develops into a worthy member of the union, one whose work and conduct are an honor to it and which he honors with his loyalty.

To provide elasticity in the governance of membership grants, might not more use, and more systematic use, be made of the device of probationary acceptance? Suppose a candidate for the

proofroom can convince the heads of a union shop that he is desirable. Suppose on giving him informal tests they find that he has the proofreader's mind, the instinct for detection of errors, love of the work, and judgment that promises to make his product trustworthy. Suppose they are convinced that he will use his leisure moments studying shop ways, learning how type is handled, how pages and forms are made up, how the separate areas of type are prepared for the press. Suppose they feel positive that although he's far from being a practical printer he has intelligence enough, zeal enough, imagination enough to pick up the details needed to bring about successful co-operation with all other departments. Would not that assurance be acceptable as ground for admittance to temporary, trial membership?

The exclusion, without a test, of non-printer applicants for proofroom jobs is as distasteful to me as any other fixed and arbitrary rule which fails to allow for differences in people and in their minds and aptitudes. I would not exclude all the non-printer applicants any more than I would admit all applicants offering printshop experience. But what I am now trying to do is only to induce proofreaders, and proofroom executives, and master printers to write and let us know what their experience has been, what their own belief is as to the best way to recruit readers for the proofroom. Such a symposium would be of inestimable value to everyone.

Printing as an Art

Too often a man says: "I am a printer by trade." He may have elevated his craft to an art and is unaware of his achievement. In our extravagant age tons of paper and trucks of waste at the end of the day go to the furnace after a brief survey by the one intended to read or get the news or advertisement. The quantity destroyed at the close of a day is discouraging to those who have put their souls into their work.

For the artist divinely gifted there is joy in labor. His contribution to the public is appreciated by many he may never know. He may sense the feeling as incense in the air. Few can define the satisfaction arising from a well-designed item of typography such as Bertsch & Cooper has brought out in its calendar for the current year, 1930.

The appreciation of good printing, the influence of the fifty best books of the year, and similar exhibitions have changed the spirit of the printers from

that of a trade to that of an art. What more, when all is said, can a workman give to his generation than a handsomely made book in which the literary

values have as rivals the excellence of design and typography—and upon well made paper that delights the eye?—*From the Chicago "Evening Post."*

McCook *Gazette* Profits by Airplane Delivery of Newspapers Over Wide Radius

By T. W. SEALOCK

PIONEERS usually blaze the trail for others; they forge ahead and break a way through that the rest may follow. H. D. Strunk, editor of the McCook (Neb.) *Daily Gazette*, did this, at least locally, when last September he initiated airplane delivery service for his newspaper patrons throughout southwestern Nebraska and in northwestern

visits six towns. Turning north again into Nebraska, eight towns are served before the plane turns eastward again. From Imperial on into McCook, seven towns are served before The Newsboy seeks its home hangar. In all, the delivery route covered is nearly four hundred miles. The time taken is from three to three and a half hours.



The Curtiss Robin plane used by the McCook *Daily Gazette* to serve forty communities along a delivery route of nearly four hundred miles in Nebraska and Kansas

Kansas. Prior to the beginning of this service the copies of the *Gazette* were delivered by train to the various points from which they were distributed—and people in the rural communities got the news two days after it left the press.

People in the forty communities being served were subscribers before, but not to such an extent as now. Since September the circulation of the McCook *Daily Gazette* has doubled, although Mr. Strunk now charges the same rate for his paper as do the various Lincoln and Omaha newspapers.

At three o'clock every day The Newsboy, the Curtiss Robin used for the delivery, is loaded with papers and starts east. Eleven deliveries are made before Alma is reached, about eighty miles distant. Two of these are made at schoolhouses, in such time that the children may take the papers home with them. The Newsboy turns westward again, dropping papers at Beaver City, Wilsonville, Lebanon, and Marion, to name just a few. Entering Kansas, the Robin

of course a plane is expensive. However, the paper's circulation has been doubled, advertising has increased, the price is higher. And, along with these things, remember that the rancher out beyond Benkelman receives his paper two hours after it leaves the press. Frequently there are things in that paper which were flashed from coast to coast but a few minutes more than two hours before he reads them.

As the broker over in Chicago, surrounded by yelling newsies and the roar of the "L," opens his paper, so also at this time the farmer down by Atwood or out near Champion turns the *Daily Gazette's* pages amid the calm of a prairie world. The two—the farmer and the broker—find the same news in their papers. The United Press leased wire, up-to-the-minute plant equipment, and The Newsboy have made that possible for the people of southwestern Nebraska and northwestern Kansas—the people of the rural sections, the ranching districts, and the small towns.

If Spelling Reform Means Spelling Chaos, Let's Leave Well Enough Alone!

By WILLIAM P. HUNT

SPELLING reform has made no progress in this country. The English language may possess a fantastic spelling, as Max Muller once said, but conservative people will not agree to change it. Many explanations have been advanced for the reluctance to make any radical change in our method of spelling. I have yet to see any argument pro or con based on the experience of foreign countries. Yet such a source of information should not be overlooked in a study of the written word.

Proponents of spelling reform contend that the written language should conform more closely to the spoken language. To this several objections may be made. The spoken language varies according to locality and to the flight of years. The written language should not reasonably be subject to such minor accidents as time and place.

The art of printing consists of conveying information by arbitrary signs; it presupposes an agreement among the readers as to the meaning of these signs. In a few European countries this understanding and agreement are in danger of being lost entirely. Spelling reform has been carried to ridiculous extremes.

Take, for example, a group of Norwegian newspapers: No two of these spell alike even the most common words. Norway and Denmark are supposed to have the same language, yet newspapers from the former country are almost unintelligible to citizens of the latter.

It may be objected that Norway has a local dialect distinct from Danish, and that a movement is on foot to substitute it for the language imported from Denmark. So far no Norwegian daily has had the temerity to print exclusively in the local dialect. The truth of the matter is that during the life of one generation Norway has had seven major spelling reforms. The result is that each individual spells just as his fancy dictates.

More spelling reforms are now being proposed in Norway. To add to the confusion, it is seriously proposed to change the names of the leading cities, following the example set by the capital, Oslo. Parliament recently changed the name of Trondhjem to Nidaros, against the wishes of a large part of its population.

In Sweden the situation is almost as bad. The major spelling reform occurred in 1906 under the leadership of Fridtjuv Berg, and consisted mainly in suppressing silent consonants. This did not disfigure the language greatly except where the silent letter was the first letter in the word—and that is frequent. Many words that formerly began with "h" now begin with "v," and so forth. Great confusion has also resulted from the inability to ascertain definitely when one should use the vowel "ä" and when "e."

Just recently the Association of Swedish Common School Teachers appointed a committee to draft more drastic reforms. This step has the approval of many professors, who claim that Swedish is a very difficult language to spell correctly. Not without interest are the remarks of Prof. Olaf Gjerdman, Uppsala, who said: "It is a question of how closely the written language should resemble the spoken. In English, for example, the resemblance between the two is astoundingly small."

Dr. Nordén is almost the only one to oppose further reform. He says: "Owing to the frequent use of diacritical marks over our vowels, the foreign press carefully avoids using any Swedish words. If we now invent three new consonants as is proposed, our language will be

boycotted all the more by the civilized world." Professor Lilie, at Gothenburg, advocates spelling reform over the radio. More changes are therefore to be expected in both Sweden and Norway.

We have nothing in this country that compares with the excitement caused by the publication of hymnbooks in Scandinavia. The hymnbook is published by the government and is taken seriously by everybody—until its spelling is determined. The argument starts with the first word: Should it be "psalmbook" or "salmbook"? Newspapers take up the fight for new or old spelling of all the hymns. Cabinets are in danger and political parties are torn asunder by contention. It is no wonder that the party in power postpones revision of the psalmbook as long as possible.

The newspapers, which are privately owned, enjoy the privilege of choosing their own spelling. The result is a variety in spelling unknown to us. Personal liberty in some countries means "spontaneous spelling" above anything else.

A spelling reformer would enjoy living in Russia. Day and night the Soviets debate new methods of disfiguring the wonderful language that they inherited in 1917. The first step of revolutionary zeal was to reduce the alphabet from thirty-six letters to thirty-two. The only one of these four that will be missed is the vowel called "yat." "Yat" has exactly the same sound as "e," and in old Russian it was the custom to use both vowels freely. But who knew where to use "e" and where to use "yat"? Very few. It was a great compliment in the old days to say of a learned man, "He knows Russian with yat!"

Now "yat" has gone the same road as czars and grand dukes. If the reformers had stopped there all might have been well. But new decrees demand the substitution of "s" for "z" in many cases, and other far-reaching reforms. The fad for coining new words has reached such extremes that exiles living abroad nod their heads when reading and ask, "How would one say that in Russian?"

The extent of spelling reform in Russia cannot be exaggerated. It is difficult to reprint examples of the new and old, on account of the very wide difference

Vision

THINK of all the other things folks have to keep in mind aside from trying to remember what YOU want to sell them.

In this competition for attention for mental impression and for a decision, it is absolutely necessary that your printing be above the average in neatness, in attractiveness, and also in appropriateness.

Is the printing you are now using above the average?

An interesting advertisement page from *The Ink Spot*, the house publication of M. P. Basso & Company, of New York City

between their alphabet and ours. This, however, may be remedied. The Russian minister of education has stated that the Soviets are merely awaiting a favorable opportunity before replacing their alphabet with the Latin. Turkey has preceded them in this revolutionary step, but it is safe to say that the Russian alphabet will not be discarded very soon.

Regarding the new states around the Baltic Sea and their various languages, one may apply what Professor Eliot of Oxford said in regard to Finnish: "It is still in a fluid and unsettled condition."

Immigrants who have lived long in America open up their home papers with dismay. It is remarkable how the addition or suppression of one letter in an

Americans wishing to learn a European language should beware of textbooks now on sale. Most of them are obsolete. This applies also to German, whose orthography, however, is not subject to frequent changes.

American printers have no reason to envy their colleagues in countries where

the spelling changes so frequently and completely. Enjoying a fixed orthography, we can devote our attention to improving design. Our dictionaries and textbooks possess a permanent value not attainable in countries handicapped by periodic attacks of spelling reform; and for this we should be thankful.

Producing Border Combinations With the Saw

By JOHN N. SCHUSTER

THE PROGRESSIVE printer, who is trying to give his work real character, will be interested to know that this series of border combinations was made entirely upon a well known

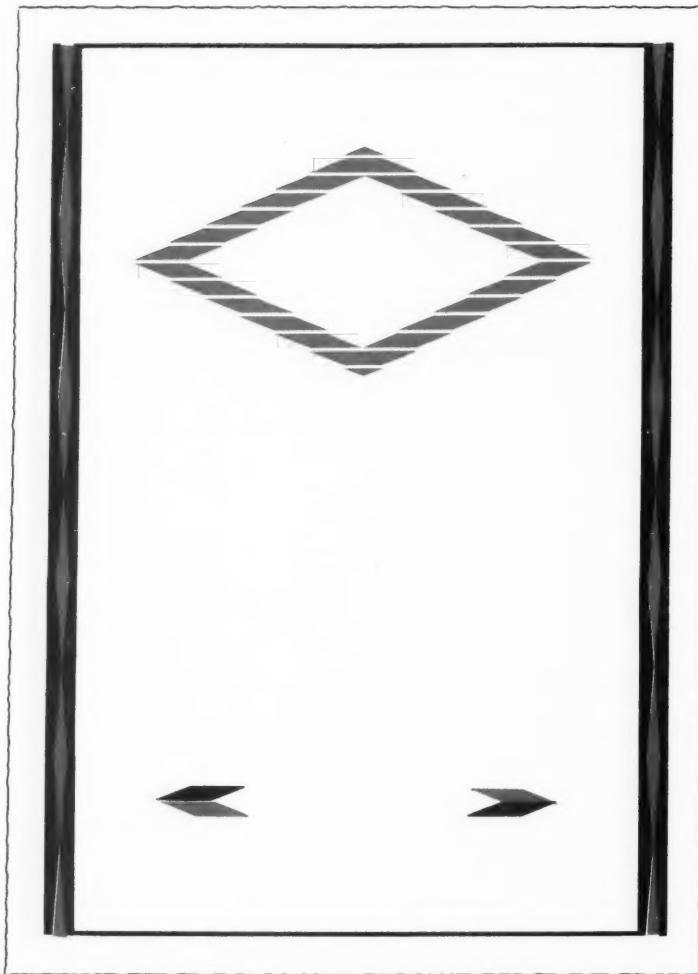
from six- and twelve-point monotype rule in the composing room of the Typographic Service Company, Indianapolis.

The different angle of each border unit is obtained through use of wedge-shaped dies. Each unit requires a different wedge unless a combination of units makes your complete design, when the same wedge and material are used throughout. The material used in making these units is cut into lengths of from six to twelve picas. If six-point rule is utilized it is cut into six-pica lengths; and if twelve-point rule is used it is cut into twelve-pica lengths. With this material placed on the wedges and the saw bed run up to the proper elevation, the units shown on this page can be readily cut on the saw.

The different cuts are made by elevating the table of the saw to a point where the cutting surface is exactly one-half the thickness of the rule material you are using. For instance, if you are making a unit 1 by 12 picas in length, the saw must be set to cut through the rule just six points on the narrow end of the wedge. This is true of all units shown here. Once you get a center the rest takes place automatically. To make sure you are cutting true center, cut all four corners of your rule and you should then have a twelve-pica dash with the points meeting in the center of the rule.

To begin with, the twenty-four-point border No. 1 is made of twelve-point monotype rule. There are three units in this combination, and they are made on a wedge twenty-three picas eight points in length. The taper on this wedge is from four points thick on the small end to twenty-seven points thick on large end. By cutting half the cuts with the small end of the wedge pointing toward you, and then turning the wedge around with the thick end toward you, the result shown is obtained.

The twelve-point border No. 2 of the same design as No. 1 is cut identically the same as the latter twenty-four-point border, except that wedge is seventeen



The units forming the sides of this border and the diamond-shaped panel, here reduced about one-half, were made from twelve-point monotype rule. They were produced on an ordinary circular saw in regular use in the shop's composing room

alphabet can change the appearance of a printed page. Public opinion here demands that the immigrants learn English; spelling reforms in Europe should have the same effect.

make of saw which is in general use throughout the country, and that these combinations could also be made on any circular saw having an elevating table. The combinations shown were made

Bank Checks Which Serve a Double Purpose

By C. M. LITTELJOHN

picas four points long and three points thick at the narrow end of the wedge and nineteen points thick at large end.

The twenty-four-point combination border No. 3 is made up of twelve-point rule cut into six pica units—a combination of left and right pieces. A wedge five and one-half picas long and one pica thick at narrow end of taper by three picas thick at large end of taper cut this combination. The same operation as on borders Nos. 1 and 2 is repeated in cutting these units. Borders

FORMERLY merely plain commercial paper, with the name of the financial institution printed thereon in stereotyped though slightly ornate letters, today checks are steadily acquiring increased importance as the printed medium of a new self-determinism in business as well as a subtle and effective power for boosting home products and

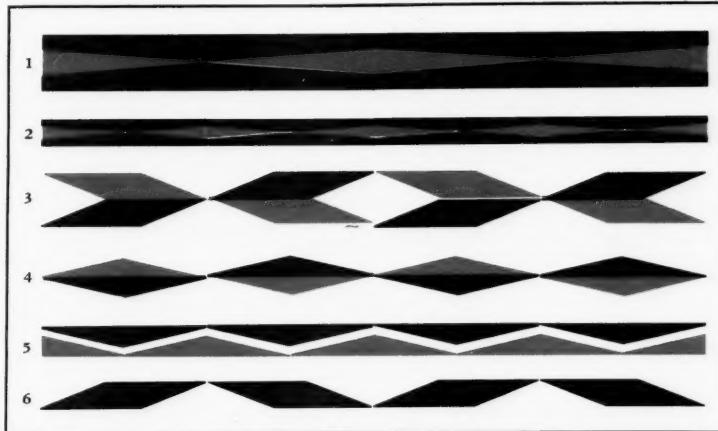
are promptly liquidated, the firm gives a check upon which an inscription has been printed, together with a seal which stamps the paper as a "Northwest Prosperity Check." The inscription reads: "These checks will increase in number and amount in direct proportion to your increased patronage of Northwest products." A design suggesting smoking industries going full blast, large payrolls, and consequent prosperity completes the printing job. Thus self-determinism of the individual plant is carried even farther, to the "boosting" of the products of an entire region.

To advertise the purchase of local products generally may have some effect. But to place this final urge on the check itself—something that is going to be used tonight or tomorrow for the purchase of groceries for the home, or for the next instalment on the flivver or the radio—seems likely to have even greater power for rendering the purpose of the check more effective. In this manner special printing jobs give augmented vitality and cumulative significance to individual businesses. And printers are finding it increasingly profitable to assist in dressing up the check, whereas a few brief years ago it was only the firm's letterhead upon which special typographical attention was focused.

The creative department of a printing concern, by means of certain intelligent suggestions, may offer to the business man distinctive checks the use of which he will find it very difficult to refuse. Through this blend of type and artwork the printer can suggest samples to create greater business along the lines of more intensely powerful personalized checks.

In the new field of exploiting and of publicizing commercial paper, the alert printers intently bent on new business are finding through enterprise and experimentation that large and small commercial concerns—even the ambitious little fellow—like to use personal checks rather than the checks printed for the bank and distributed to all customers.

A pink or pastel blue, mauve, or a mildly toned yellow stock, with protective water weaves, may be used with tasteful discrimination for some of these checks as a background for pleasing typography. A fistful of checks now runs the gamut of rainbow shades and through a galaxy of different and distinctive kinds of colored stock any of which would serve the purpose well.



Additional combination borders, the units of which were cut from twelve-point rule by John N. Schuster, of the Typographic Service Company, at Indianapolis

Nos. 4 and 5 are made from a wedge seven picas eight points long and eight points thick at narrow end of wedge by twenty-six points at large end of wedge.

The many combinations which can be made from these four designs enable a printer to use this material to a profit in designing cover-page ornamentation, head and foot pieces for newspaper and magazine advertisements, and others too numerous to mention.

The simplicity of making these combinations, once you get the correct angle on your wedge, is such that in an hour's time you may stock up your ornament cases with an abundant supply of this valuable material at trivial cost. You have the added advantage of never running out of border material of this character, which is a valuable asset. After you have the wedges once made, you possess the key to a valuable source of ornamentation which can be produced at minimum cost. Any apprentice can make these combinations after the principle has been explained to him.

To simplify producing the wedges, I would suggest that you make them from wood first, then, after you are certain that you have the correct angle, you should duplicate them in metal for your permanent equipment.

home payrolls. Alert printing houses are specializing and pioneering in the new field—especially certain of the more enterprising printing houses of the progressive Northwest, where a new urge is given to business by the typographical decoration of individual checks of manufacturing plants, with their large payroll, and even of minor retail businesses.

A jeweler, for instance, stamps his identity on his specially printed checks with a large clock in red ink, together with his slogan. Another concern will have a picture of its store, its name, business, slogan, and other advertising data tastefully arranged, with name of the bank itself subordinated. Signature cuts, or the special trimmings of an excellent and effective letterhead already composed by the printer, may be transferred in diminished size to the individual check in order to add a final punch to the firm's advertising.

One of the most highly developed of these individual checks reflecting the newest trend in commercial paper is the masterfully designed check of Hawley Brothers, Incorporated, Seattle manufacturer of oil burners. To all members of its staff, a payroll which is increasing as more burners are sold, as well as to others to whom financial obligations

How "Promise Slips" Solve the Problem of On-Time Delivery for One Printshop

By P. R. RUSSELL

EVERY printer faces the exceedingly serious and troublesome problem of delivering an order when wanted. When the printer fails to deliver a job when wanted it is usually due to the fact that the customer is unwilling to allow enough time in which to do it. The average customer waits as late as he thinks he can before giving the order, and the same average buyer of printing has no conception of how much time is required to execute his job. "I realize this is the thirteenth, but I *must* have this by noon of the fifteenth," says the customer, and the fight is on again in earnest.

What is the printer to say—and do? He must have the business in order to live. He must handle his share of the rush jobs. However, he is fully aware of the fact that any job demanding special attention, which calls for overtime in the production departments and must be put through his plant by fair means or foul, never returns a profit. Money is lost on 99 per cent of all rush jobs. And that doesn't end the story. To rush one job through the plant invariably interferes with other jobs so much that there may be a loss on other work as well. The friendliest customer you have doesn't feel good if he learns that you have sidetracked his work for that of someone else. You can't blame him.

And there is another bad feature of the rush order. When you literally roll up your sleeves and engineer an order through to obtain or hold a customer's account, you may depend upon it that practically every other job he brings to you will come under the same conditions.

The purpose of this article, after stating the case of the rush-order problem, is to tell how one large printing plant has solved the delivery problem. This shop does a wide variety of work, and the "promise" system it has developed will work in any printing plant in the country. It is a simple plan and adjustable to a plant of any size or nature.

The average printer avoids fixing a delivery date if at all possible. In leaving the delivery date open he believes he is protecting his plant and saving himself unnecessary worry. Be that as it may, the system in question first of

all calls for a promise on every job of every kind, whether one month or one day be required to do it. The customer may not be in any hurry whatever, but sooner or later he needs the goods.

As soon as the job that is offered by the customer has been sufficiently examined to know what is involved in its production, the printer and customer should settle the date of delivery. The customer should be pressed to fix the date, and ordinarily he will be glad to do it. And, if the time he requires is too short, it is not difficult to reason with him in making a sufficient extension.

If the customer persists in refusing to fix the date for you, then fix a date yourself. Use your own judgment about giving this date to the customer or keeping it as a plant secret. Nothing makes a stronger impression upon any business man than prompt delivery of any product that he may order. If you deliver printed matter when you promise, he will swear *by* you, but if you consistently fail in meeting delivery dates he is just as likely to swear *at* you.

After a promise or "setup" date has been determined for the job, the next

clipped to the "instructor" (see December, 1929, issue, page 53) when it is passed to a department.

The slips going to the various departments all carry the final delivery date, and each of them carries another date intermediate to the final delivery date. The success of the plan depends on fixing and keeping promises to move the job from one department to the next on or before a specified date. For example, the promise slip going to the composing room requires that the type be delivered to the foundry for plates on a certain day. The slip to the foundry bears a date that must be met for the delivery of the plates for imposition and lockup. The pressroom slip bears a date upon which the form may be expected to arrive, and also a date for the delivery of printed sheets to the bindery. The bindery or the mailing-department slip will show the original date for delivery to customer as well as the date at which the job is supposed to reach the department from the pressroom.

You will note several blank lines on the bottom of the slip. If a department is unable to deliver a job to the next

Order Received	PROMISED		Order No.
	Date to Rec. from		Dept.
Proof Promised	Date Promised to		Dept.
Name of Job			
For			
Description			
Date Delivered	Promised By		

The "promise slip" (actual size, 7 $\frac{1}{2}$ by 5 $\frac{1}{2}$ inches) by means of which production of jobs is handled on a definite time basis from one department to another

step is to make use of the "promise slip" shown in the illustration. These should be filled out along with the instruction sheets, one to each department through which the job must pass in production. The slip should then be

department on the date fixed, the cause of delay should be written by the foreman on these blank lines.

Each foreman should have on his desk a file for his slips, indexed 1 to 31 for the days of the month. Into this file

should go the promise slips, filed so that slips for all jobs due to be delivered on a certain date will be together. All slips marked the first of any month should appear at "1" in the file, all for the second at "2" in the file, etc. The foreman can keep a line on the work in his department by watching this promise file.

Now for the followup part of this plan. The first copy of the promise slip is passed to the production office, where a file is kept by the production manager or someone else in the production department. In the beginning the series of promise slips, bearing intermediate and final delivery dates for all departments, should be okayed by the production manager before being sent out. If insufficient time is allowed in any department, or throughout the entire plant, for handling a given job, the production manager should know and require an adjustment that will serve to make delivery plans reasonable.

Followup on promise slips is under the direction of the production manager, who assigns someone in his office to keep the file of slips and work the followup. Once each day or oftener the person handling the followup examines his own file for jobs due to be delivered on that day, and goes into the plant to find out whether delivery has been or will be effected. Each foreman's desk should be visited and his file examined to see if delivery dates are being met. If a date has not been kept in delivering the job to the next department or to the customer, the followup man must know the reason for delay.

The production manager should have a daily report from the followup man on the status of work in process, showing the reasons for delay on any job. The production manager is then in position to take necessary action on behalf of any job that is not making progress as planned. The report of the followup should show whether overtime work is necessary in any department to meet a specified delivery date.

Immediately upon the delivery of a job from one department to another, the foreman of the department making the delivery must deliver his promise slip to the production office, indicating that his work on the job has been finished. There is a place on the slip for the date of the actual delivery of the job to the next department or to the customer. If the job is delayed beyond the date fixed, the cause of the delay should be written on the slip. It is the privilege of the foreman of any department, in case he does not receive the

job when his promise slip indicates that he should, to indicate on the slip just when he did receive the job in his department. If he in turn fails to meet his delivery date, then this notation becomes a part of the history of the delay.

This plan of effecting delivery fits in perfectly with a plan of production control. In fact, it is difficult to see how a production-control plan could be effective without some system of controlling the progress of the job through the shop and its final delivery to customer.

This plan certainly helps the purchasing agent to know when material must be in so as not to interfere with production. On the other hand, the date on which the pressroom can deliver the printed sheets or the bindery can deliver bound books is certainly contingent on the delivery of paper, ink, book cloth, or other materials. If the material is not already in stock, it is necessary to know when it can be delivered in fixing dates for pressroom and bindery and for final delivery.

A definite plan of finishing and delivering jobs ties most effectively with sales, advertising, and publicity campaigns of printing houses which may sell their own products or print on contract for publishers who advertise their material for sale before being actually produced. This plan is very effective in the handling of books and booklets that are planned for market at fixed times and seasons. The planning, actual production, advertising, and selling of the book can be successfully directed with the information afforded by the system of handling in the shop.

In the printing plant in which the method described is being successfully used the superintendent requires of the production manager at least a monthly report of the working of the delivery plan. An analysis shows the percentage of jobs delivered on time and the variation of this percentage month by month. This is an interesting barometer of the efficiency of the plant. The report of the production manager to the superintendent may show just which departments possess the best and the worst records for meeting delivery dates. The superintendent is then able to act directly and effectively in strengthening the weak spots in the system of routing production through the plant.

It is suggested that the promise slips be printed on tinted bond stock, heavy enough to be durable but light enough to permit the use of carbons in making the several copies. The size should be about $5\frac{1}{2}$ by 8 inches.

Murals Beautify New Crown Zellerbach Building

Papermaking in all its romance is to be portrayed in ten mural panels which will decorate the walls of the board room of the Crown Zellerbach Corporation's new building in San Francisco. The work is being done by Warren Chase Merritt, a comparatively young artist. Examina-



Papermaking in Egypt, as depicted in one of the ten beautiful murals which adorn the Crown Zellerbach Corporation structure

tion of the reduced reproduction of one of the panels, shown herewith, will indicate the outstanding quality and dramatic value with which Mr. Merritt has been able to imbue his work.

This mural shows a scene in ancient Egypt where papyrus, the first form of paper, was made. Papyrus was made from split papyrus fiber, which the girl in the foreground is carrying. The thin strips of fiber were glued together in a broad sheet upon which a second sheet was placed with its fibers running at right angles to those of the first sheet. When pounded together these fibers enmeshed and formed a writing surface. The slave in the foreground is trimming a piece of papyrus for the making of a scroll such as is seen in the hands of the Egyptian nobleman at the left.

What Is the Comparative Worth of Ancient and Modern Printing Craftsmanship?

By J. HORACE McFARLAND

THE other day I was being shown a massive newspaper-printing machine which was capable of doing 65,000 copies of a ninety-six-page paper every hour it is whirling. Admiringly considering it and listening to the statement of its excellencies by the manager of the newspaper, I likewise had to listen to his complaint—he being an old printer who had set type by hand twenty-five years ago—that we didn't have any more "all-around" good printers such as there were when he and I were boys.

However, instead of feeding myself what he was feeding me because I had been included in the statement, I disputed it. I told him that I believed we had better workmen now than we ever had, and that even now we had the "all-around" printers with which he classed himself and me, though not so many of them. Right here we had to separate, because he ruefully admitted that under his plant's operating conditions he could not pass a promising young man around through his plant and give him a chance to get the whole game, whereas I not only could do this but did, and do now.

Then we fell into discussion as to the quality of workmanship, not taking into account this "all-around" capacity, and we both had to agree that the compositors, both hand and machine, the make-up men, the proofreaders, the pressmen, and indeed the binders and electrotypers and engravers, were in these days even better than in "the good old days" of which printers love to orate.

Nothing is easier than to engage in somewhat maudlin reminiscences about the glories of the times when the presumably cheap compositor spent a half-day twisting rules and bending leads in order to produce what was to him a work of art, but what now, or at any other time when sane fashion prevails, is a miserable mess. To be sure he could, and did, create wonderful rule effects and curved lines, so that you could almost comprehend the words which they twisted! It was ornamental, but could you say it was useful in today's sense of making the printing more effective?

As I see the work of the compositor nowadays, it is broadly in two direc-

tions. The machine workman may be and usually is an intelligent worker, but if his Boss is worth the success toward which he is aiming he has long ago provided that the intelligent machine compositor shall not have to edit the copy and take care of the errors of the writer. Now that one machine easily represents the work of five or maybe more of the journeyman printers, who occasionally did yield an average of a thousand or more ems an hour for one or two weary hours, he who permits his machine operator to be the copy editor is heading toward an early and undoubtedly disastrous partnership with the sheriff.

The intelligence and craftsmanship of the machine operator are exercised toward the precise accuracy with which he punches the keys so as to avoid to the utmost the corrections due to errors of his own. When he adds to this the speed which eventually comes to him under sedulous endeavor, he is going at least as far as I used to go as a hand compositor when I deciphered the hieroglyphics of the careless writer, corrected his spelling, amended his grammar, and

not infrequently improved his diction. Perhaps I had more sport, although I doubt it, and as to the quality of the production there isn't any comparison.

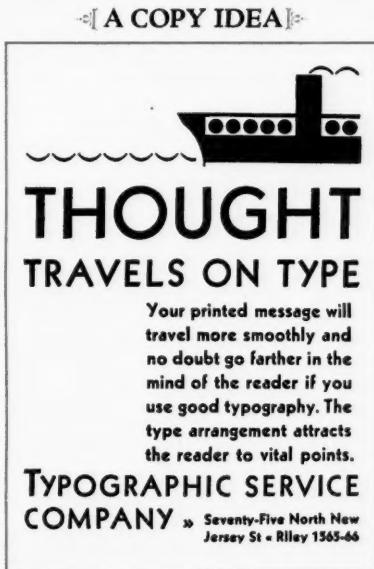
Just what this concentration on speed and accuracy means is pretty vividly illustrated as I quote from the astonishing and almost epoch-making report of Public Printer Carter for the last year. Mr. Carter's linotype operators in the vast composing-room which takes care of the Government's printing averaged 5,056 ems an hour over a year, and his monotype operators went beyond that in an average of 7,148 ems an hour.

Someone may say here that I am substituting speed for quality. No, I am not, for after all one must judge by the printed result rather than by the method of its attainment. This selfsame report of the Public Printer, if compared with a similar report made twenty-five years ago, would show how much better are the style, appearance, and usefulness in readability of the report as compared with the former report.

So much for composition on the machine side. The other aspect of the compositor's work is in display as exercised on commercial items or in the setting of the advertisements upon which we seem in these days to depend for a livelihood, either as we produce them or provide the livelihood for someone else as we buy from them. Leaving out the silly craze of the last four or five years, during which some of our typefounders and certain of our letter-designers have imitated the hysterical aberrations of the French printers while these were yet suffering from war fever—for these aberrations are now subsiding—I want to say that the standard of results obtained by the display compositor is constantly improving. Either the man who actually handles the metal as the type drops into the stick, or the designer who furnishes him with the information as to what types shall drop into the stick, has largely assumed the ideal that the use of the printed word is to convey thought, and he is now conveying that thought carefully, intelligently, easily, and, from my standpoint, beautifully.

The other day I sent to the composing room which helps to earn a living

—[A COPY IDEA]—



A very effective newspaper advertisement by Arthur S. Overbay's progressive Indianapolis company; an impressive argument in favor of good typography which all other printers and typographers might employ to excellent advantage in their sales activities

for me, as a sample of what not to do, a publication quite on a parallel with what used to pass through my hands twenty-five or thirty years ago. It was a title page on which nine lines were in eight kinds of type, the spacing between them being apparently wholly by random. This was such a rare example of work of "the good old days," but done in the present, that it was worth having the apprentices at the Mount Pleasant Press look it over for their good and also for my amusement.

As I write I am looking at *Fortune*, Volume 1, Number 1, sent out as "the most beautiful magazine in America," and therefore with that claim opening itself to full, even if fair, criticism of its quality as printing and as an object of beauty. I am compelled to admit that the printing organization which turned out this extraordinary magazine has gone a long way toward achieving the ambitious claim of its publishers. This has not been done by imitation of anything, but for the greater part by clean, clear creation of new adaptations, both in type and in its impression on paper. In this extraordinary magazine comparatively little use has been made of the work of the artist in drawing both letters and designs. It is a typographic production, save in regard to a certain part of the presswork.

I do not want to attempt to describe it, because that would take too much space and probably lead me into much language. I must say, however, as one who has a reputation as a photographer, that there is an originality and beauty of treatment in the photographs reproduced both by typographic and offset methods that make me glow with admiration and gasp a little with envy.

Here, then, is a combination of craftsmanship. It involves the compositor and also the makeup man. Of course it includes the proofreader, without whom the compositor is damned. It includes the photographer and the color printer, both by halftone and offset. It includes that rare judgment with respect to the medium which decides the process to be used, lays out the page and its margins, and does the other things that make for the impression on the reader that is now the aim of every able workman whose mind has been awakened.

I am not unfamiliar with the work of "the old masters." No more definite admirer of Benjamin Franklin exists than myself—but was he a good printer? Did anything he ever did—even after he got out of the days when he had to cast his own type, make his own ink,

and do everything else—compare in any way with the Gutenberg forty-two-line Bible which stands yet as the mark to aim for in quality of printing?

I have just been looking at a copy of Gerarde's "Herbal," dated in 1597, and an astonishing volume for that time, or indeed for any other time. Its printing quality is not good, though the engravings in it are wonderfully good. Here on these same Breeze Hill shelves of my rose library is a three-volume edition of the monumental "Les Roses," of Redouté, which is dated in Paris, 1835, and is by all means the best example of exquisite old-time printing, or indeed of printing for any time, I have ever seen. It sets an example of composition, press-work, paper, color printing, and binding which we might well emulate. No wonder it has a high value, and little wonder that it was only reached after, but never equaled, in those days! This great work, then, stands as a monument of the best that could be done a hundred years ago. It is continually equaled in these days, though seldom bettered, and if I needed an argument to further prove that the craftsmen of these days are equal to the craftsmen of other days, this work would do it.

Now let us leave printing for a very brief excursion into other craftsmanship. One is told, when an attempt is made to sell him a bit of antique furniture, that there are no good workmen in these days. Then somebody who has his hands on a bit of metal bearing the mark of the lathe will also tell about the old-time machinist. The craft of the mason in his dry wall is exalted, and we are told that we have no such workmen nowadays in any line.

But it happened that one day when I was visiting a printer in Indianapolis I was quite casually taken to see the Marmon motor car built, and there I got a new impression of what modern craftsmanship was and is. Here were bearings fitted, not as the old axles I used to grease when I traveled in my father's "buggy," but to the ten-thousandth of an inch, being handled lovingly, and even provided with leather "gloves," to protect them against incidental handprints as they were eased into their final relation. Here were main bearings, on which the life of a car as well as the lives of those who ride in it depends, which were not provided with any mechanism for adjustment because at the factory they were finished to last a lifetime without adjustment.

Then I had to consider all the rest of the motor industry, concerning which

someone will at once interpose that it is all done by machine. I admit this, but who runs the machine? Who is continually applying the standards which keep the result to a degree of accuracy never dreamed of before? Who is scanning the outline of the car, studying how to make its finish durable, considering its conveniences, and the like? Isn't this good craftsmanship, and isn't every scrap of it the work of men of today?

As a civic observer of a generation I hate the skyscraper. I have to admit, however, as I get into New York City, that the architects who have been forced by zoning laws into the use of their brains have produced a new form of architectural beauty which commands itself to everyone whose eyes are not blinded by prejudice. I am not saying anything about the difficulties the skyscraper puts upon the community, but I am speaking of the thing itself as a matter of beauty, and, what is probably equally important, as a matter of suitability and astonishing craftsmanship.

But why go on? Any man knows if he looks at his wife's vacuum cleaner, as he considers the broom with which she sweeps or the implements she uses in the kitchen when she hasn't any help there, that there is little comparison between the craftsmanship of today and that of thirty years ago. We not only do things by machine directed by human craftsmanship of the highest order, but we do them extremely well.

If anyone who reads these words is worried about the so-called "machine age" which he may believe is likely to destroy humanity, as every improvement from the time Adam sharpened his stone hatchet has been destroying humanity, let him secure a copy of the February issue of *Scribner's Magazine* and read two articles therein, one by Dr. R. A. Millikan, who is among the half-dozen shining stars of science in America and in the world, and the other by the great electrical scientist, Michael Pupin. He will see where we are now, where we have been, and in which direction we are heading.

Let no printer be discouraged, but quite the contrary. We are good printers, and we are getting better. We have better tools, better facilities, better workmen, better customers. If we fall down it isn't because the times or conditions make that fall-down excusable. It is just because we are lazy, or because we have the sad inferiority complex of those whose eyes are turned on the past rather than on the present. Let's look to the present and the future for inspiration.

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

R. L. Foss, Baltimore.—"Camp Gunston" and "The Story of the House of Kirk" are attractive booklets. The second has one quality found in altogether too little printing, and that is character.

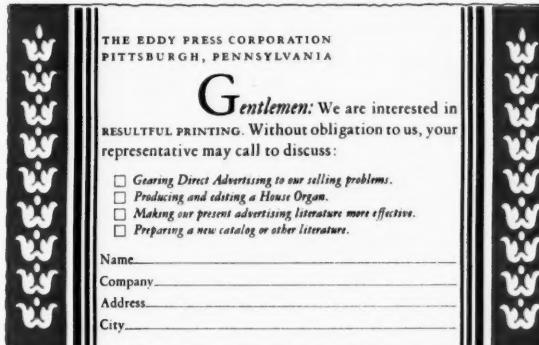
THE ENRIGHT-FREEL TYPOGRAPHIC SERVICE, of Kansas City, Missouri.—Although we do not admire the ornaments at the crossing of the vertical and horizontal rules, your new business card is of interesting layout and quite effective.

WILLIAM EDWIN RUDGE, of New York City.—"A Catalogue of the Publications of William Edwin Rudge," as any one who knows the good printers of America will appreciate, is an unusually attractive booklet. It will be treasured by all.

CHARLES G. MALLON, of Pittsburgh.—Although the addition of one-point leads between lines practically throughout the text would undoubtedly improve it, the blotter "Have You Dined Lately in the Main Dining Room?" is attractive and is also impressive. It represents a very effective use of sans serif.

BILL AFF, of San Francisco.—The poster "Contact," as well as your business card, is striking and unusual. While in both instances the decorative features tend to cause one to give a smaller amount of attention to the type, the clever and unusual way in which they are employed is some compensation.

BEN B. LIPSKY, New York City.—Work submitted by you is of good grade. One fault noted, however, is line spacing, which, as on



The Eddy Press Corporation, Pittsburgh, believes in doing everything well, even including its reply cards. A soft, rather light blue was the second color on the original of the piece shown above

the Whoopee card of the Golub Inn, is often too close. It is especially so in this instance, where the copy is set wholly in capitals. We regret to find two small booklets side stitched; the effect is very bad.

SCHIMPFF-MILLER COMPANY, of Chicago.—Though we do not like the style of lettering of the display lines, the folders for the Hart Oil Burner Corporation, produced by offset, are striking as to colors and layout. The illustrations are excellent and the text typography is attractive and legible. The white space is most effectively distributed.

ARTHUR C. DAVIES, of Harrisburg, Pennsylvania.—While the likeness is not pronounced, and President Hoover is made to appear rather younger than he is, the linoleum-block

portrait executed by one of your students at the William Penn High School is nevertheless highly commendable. We regret the solids in the picture are not well covered; the white specks are unpleasing.

THE LAWHEAD PRESS, of Athens, Ohio.—Specimens submitted by you are interesting and attractive. The blotters represent a restrained use of what is called modernism, and yet the one starting "If there is anything you need in the way of printing" would be no less effective or modern if the type were more attractive. It is the panels that give the design its impressiveness.

THE DEPARTMENT OF PRINTING, Carnegie Institute of Technology, Pittsburgh.—"The Influence of Fine Printing," the text of which is an address by W. Arthur Cole, whose influence in the graphic arts has for years been constructive, is a fine piece of bookmaking in every respect. The copy so kindly sent us will be treasured and displayed to every lover of fine printing who visits this office as an example of possibilities when a job is in capable hands.

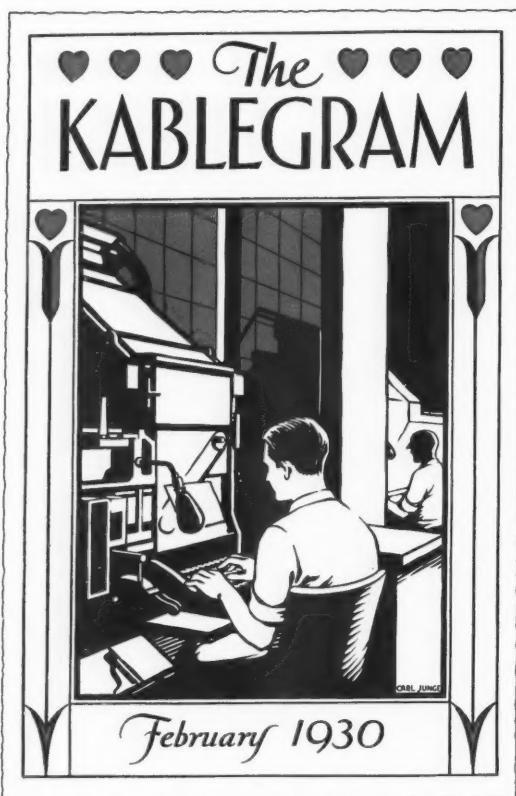
KURT H. VOLK COMPANY, New York City.—Thanks for the beautiful folders entitled "Gutenberg," "Nicolas Jensen," and "William Caxton," the handling of each of which quite appropriately suggests the work of these old masters. Workmanship is of the finest in every respect, and you may rest assured the folders will be treasured for years, and then doubtless passed on to some other lover of fine printing.

ST. PAUL CLUB OF PRINTING HOUSE CRAFTSMEN

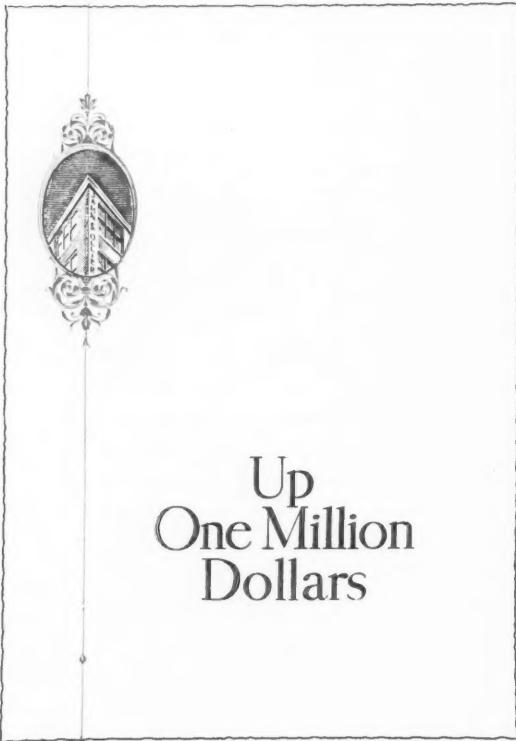


Buckbee Mears Company invite you to be their guest at a dinner at their plant, after which a tour will be made through the various departments, showing the different stages an engraving goes through before it is ready for the printer. Dinner, Tuesday, November 12, at 6:30 p. m. Lindeke Building at 4th and Rosabel Streets. Provision must be made for the number coming so it is urgent that you mail your card. Please do it now.

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Some phase of printing-plant operation is illustrated on each of the attractive covers now being used for the house-organ of the Kable Brothers Company, which specializes in the production of papers for fraternal organizations. The original of the one reproduced above is printed in red and black on soft medium blue



An effective though chaste and dignified title page. From a folder by the Jahn & Ollier Engraving Company, Chicago

THE JOHN R. KINNIE COMPANY, Memphis, Tennessee.—The specimens you submit are excellent; they are impressive as to layout and typography and are reproduced in colors as distinctive and therefore effective as they are pleasing. We especially admire the "Salesmanship" card of the Memphis Club of Printing House Craftsmen. It represents the right conception of what might logically be designated modern typography in the best sense.

FRANK B. WIGGINS TRADE SCHOOL, Los Angeles.—The poster for the Apprentice Night of the local craftsmen club is interesting in layout and, of course, very impressive as a result of the pronounced display. However, it would be better if the two bands of border printed in blue just inside the panel were shallower or had been eliminated entirely and the space that was thereby gained introduced between the lines which are very crowded. The colors are pleasing.

BLOXHAM & CHAMBERS, Limited, Sydney, Australia.—We appreciate the handsome and also impressive New Year greeting folder. It is interesting to note that this is the fourth year you have issued a card illustrating the progress of work on the Sydney harbor bridge. The three large illustrations in gravure appearing on three pages of the center spread represent excellent work on rough paper from intaglio plates. The work so far as we can see matches the very best by this process which comes to our attention at this desk.

WILLIAM C. FARR, of Bayonne, New Jersey.—You are doing a nice grade of work on small commercial forms, in fact, in its class, about the finest we see. Though the matter in the panel might be dropped just a nonpareil, the most interesting of the many good pieces in your latest collection is probably the menu card, "Carstens Frozen Specialties." Lines are crowded in some of the specimens, the letterhead and envelope of John C. Bruton for instance; it is a fault you must guard against more thoroughly.

THE HAMILTON PRESS, of New York City.—Your new No. 10 correspondence envelope set in Kabel Light is smart and attractive—a remarkable improvement over the old one. However, we think plain twelve-point rule

instead of the line of triangular ornaments would improve it. The same can be said of the large proof envelope. We do not like the vertical band and consider that it detracts from the word "Proofs." In short, we feel confident that the impression that is created would be much stronger if it were omitted.

COLORTYPE CORPORATION, of Indianapolis.—"The Important Step" is most impressive because of its typography, its layout, and the colors used, but most impressive of all because of the ingenious and effective trick fold. This is most potent as an interest arouser and will surely impress every recipient with the belief that "this came from no ordinary place." Quite naturally that should encourage a desire to have such a house contribute its talent toward the recipient's own publicity.

THE STAMFORD PRESS, of Stamford, New York.—We have enjoyed looking over the two copies of *Printalk*. The covers are interesting and effective, the one for the January issue being especially impressive. Without being in the least eccentric the text pages are given an interesting appearance through the informal handling of the heads, subheads, and initials,

BERGHOFF \leftrightarrow Brew

a friendly visitor created entirely within the organic system of Berghoff, Inc., Detroit, it is sent out monthly to chat with you.

February 1930

"THE MAN WHO COUNTS"

IT IS NOT THE CRITIC who counts; not the man who

JUST FUN!

DIFFERENCE OF
COUNTRY ALWAYS
with an idea of comparison
that comes in for two
days, will signify by saying

"Mr. President, if this motion
is carried the way it
is now, it will be done.
A large number
stand for such high-handed
tactics as this, and
I therefore move that the
same be withdrawn."—
"That it can make for
four days."

"Help your wife," says John
Harman, the famous de-
signer of the "I Love You" card
that goes up the front, "make up
the book with her."

"God Save the King" mur-
mured Tuck Street when a
trump was placed on his
table.

Rogers wants to know if
any one could never get
of one of these envelopes
with a sun picture in front.

The expression "I can read
a book" is
all right if you don't use
the double system.

Aviator: "Want to fly?"
Young Thing: "Ooo-oo,
yes!"
Aviator: "Wait. I'll catch
one for you."

"your problem is our problem... let us help you solve it!"

BERGHOFF \leftrightarrow Incorporated

Cherry 1475

PRINTING well interpreted
Kerr Bldg. at 642 Beaubien

This very progressive high-grade Detroit printer undoubtedly finds blotters a profitable advertising medium. All are characterful and also impressive

the heads being set in Cloister; variation providing against monotony results from some of the words being in italics rather than roman.

JOHN W. VARGO, Tacoma, Washington.—As examples of everyday small commercial printing for which ordinarily very little is spent, your letterheads, envelopes, cards, etc., are far above average. The work is neat and dignified,

yet not anemic. You have a good assortment of attractive types and use them in a sensible way. The only fault demanding attention is spacing between lines, which in some cases, as for instance on the card of W. M. Evans, featured by the Milwaukee railroad's trade-mark in red, is quite too close. It is remarkable what one-point leads will do.

SUPERIOR PRINTING COMPANY, of San Francisco.—The dedicatory program folder for the Uptown Theater is striking, and the title page is quite unusual. We like the bands in pale blue at the edges of the second, third, and fourth pages, although we believe that the tint, while very pleasing, is a little too light; they create a sparkling effect without being in the least offensive. The excellence of the layout is handicapped by line spacing which is too close practically throughout, crowding being especially noticeable on page 2, where it is very plain that the italic needs more air. Presswork on this piece is of high grade.

EDGAR C. RUWE COMPANY, New York City.—While some of the pictures in the booklet "l'expression moderne" are extremely abortive,



Bellyacher or Business Man

Business is a game of thinking—not a bellyaching bazaar. One man will half starve in a business for thirty years, and another will buy him out and make money from the start. Ask the first man how it happened and he will say "I sold out at the wrong time; just my luck."

If you want people to trade with you tell them what you have and wherein they will benefit by buying it—and keep right on telling it until you believe it yourself.

The MELTONS
OF HOLLYWOOD PRINTING MODERNE
Advertising • Copy
Engraving • Binding

5623 Hollywood Blvd • Gladstone 3030

The unusual rule arrangement serves to distinguish this striking blotter, which was produced by W. F. Melton, of Hollywood, California

we are glad to find that for the most part your efforts in the way of modernism are not more extreme. The cover is very striking and in no sense objectionable, but the meaningless ornamentation at the top of the first right-hand inside page is a case of exalting something of minor importance at the expense of what is important. It is ugly besides. One cannot avoid being ever conscious of this band. Presswork, as on all your work we have seen, is high grade.

THE J. O. WOODY PRINTING COMPANY, of Ogden, Utah.—The Thanksgiving menu of The Bigelow is interesting, unusual, and striking, yet there are faults. The panel on your title page should be raised and a little more spacing introduced between the lines of type. Likewise spaced too closely, the menu page proper appears sloppy. Cuts like those appearing on the other pages should be above center. When used below they throw the page out of balance, and when just enough above center to look centered the effect, due to the equality of white space above and below, is monotonous. However, your advertising blotter "Mirror Lake" is excellent.

EDWARD E. STURGES, of Mansfield, Ohio.—Three type faces, Ultra Bodoni, Caslon Bold, and the outline letter Foster, no two of which harmonize, are too many for the blotter in which the words "makers of fine printing" appear set in Foster in the center. With a band of blue in two tones across the top and bottom and a strip of white between, the background is unusually effective. We feel, however, that the blue should have been cut out where it runs into the two side panels. If this were done and one or at most two styles of type had been utilized—and, of course, any two used together should be related—a very effective blotter would result.

The Rotarian, Chicago.—"Keeping Pace With Progress" is one of the most striking promotional booklets we have seen, in fact, it's just a knockout. The title on the cover is in a reverse zinc panel printed in black. This panel overlaps on its right side the upper left-hand corner of a solid square printed in brilliant yellow. Printed as indicated above, on silvered paper, the effect is such that no one will fail to turn inside where the text, set in a large size of the Ludlow Stellar with a band of alternate yellow and black lines at both front and back edges, makes an almost equally strong impression. It is truly an outstanding piece of work, and very original, too.

LOU HERZBERG, St. Louis.—Though on pages 12 and 13 letter-spacing some of the lines and lack of contrast between important and unimportant features result in a definite flat effect, the booklet "Gruendler Advertising for

Once a Week
OR
Once a Year?



It is not a question of how often you buy printing—not one of quantity. If you appreciate the need of quality your purchasing-power never enters into the consideration. The craftsmanship, the knowledge of how to apply printing to your individual business or professional requirements, that has been noticeable in all our work since 1884 will be

evidenced in your completed order. • • Regardless of the quantity of printing you may need, call Randolph 5-3-2-0 and one of our staff will call on you. You are not obligated in any way when making such a request.

**SPEAKER-HINES
PRINTING CO.**

154-164 Larned St. East, Detroit, Mich.

About the most original as well as impressive advertising being done by any American printer today is that of the Speaker-Hines Printing Company, of Detroit. As a rule the second, third, and fourth cover pages of the company's house-organ are used for impressive advertisements which are not only similarly treated typographically, like the two here shown, but are tied together in theme. The interesting layouts and whiting out by which the two shown are distinguished are characteristic of all

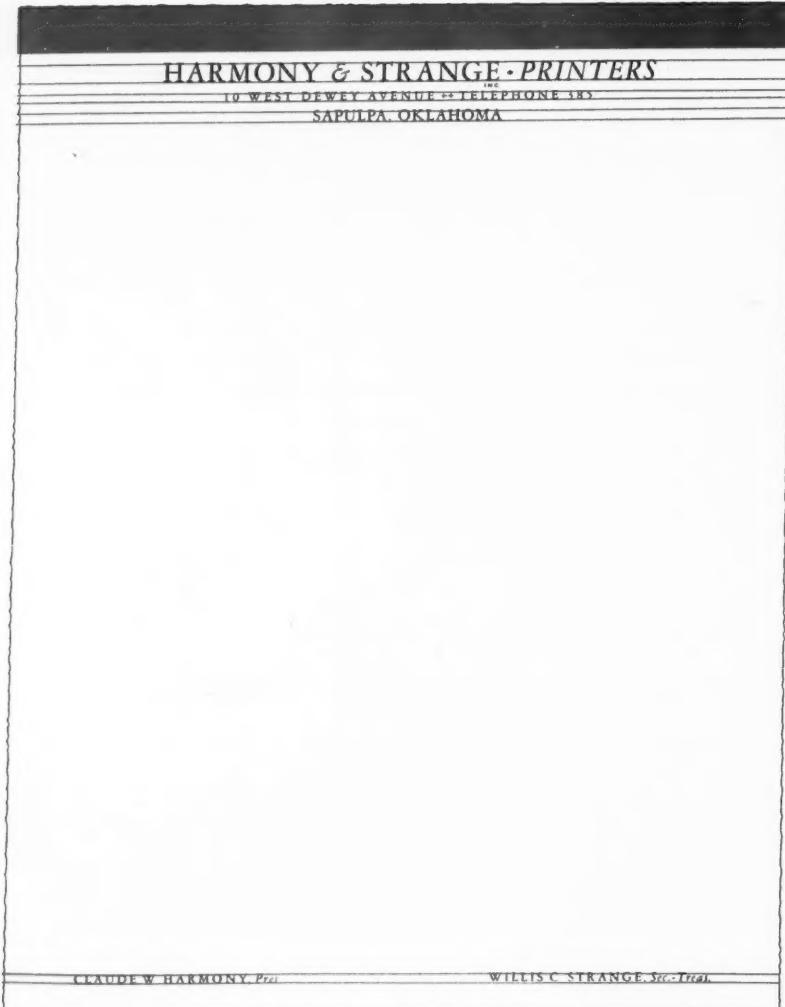
A SPOONFUL OF
WATER WILL SHATTER
A CANNON BALL



That is, when the water is sealed in the ball and generated into steam by the application to the ball of sufficient heat. Rivers of water would not perform this demonstration in physics without the heat. • • There is real, profitable selling-power in printed salesmanship. Printing must be considered from the optical side, the reader's viewpoint, or there will not be any force to the salesmanship. It requires the application of one power to create another. May we go over this subject with you?

RANDOLPH 5-3-2-0
SPEAKER-HINES PRINTING CO.

154-164 Larned Street East, Detroit, Michigan



The original of this letterhead on which robin's-egg blue is the second color is especially effective and a credit to a printer, Claude W. Harmony, whose reputation for fine work is of long standing

1930" represents very good typographic work. While the use of so many thick rules printed happily in a weak color on the inner spread made it necessary to crowd some of the lines closer than we feel they should be, the folder "During August Free Coal" is similarly impressive. The cover of the folder "Type Faces Play a Part in Putting Quality Into Printing" is also impressive, as are the advertisements of different clients of the Gardner agency.

R. B. KELTY, of Youngstown, Ohio.—Your work is interesting, and most of the specimens recently submitted also represent good workmanship. Some of them are too ornate, however, as, for instance, the circular "Standard Slag Makes Endurance Certain," on which border and modernistic cut-offs are too prominent in relation to the type. In this item we find the sans-serif Futura used for the first line, and one of the extra-bold, fat Bodoni letters for the second. The contrast between such widely different forms of type is too decided and the effect not at all pleasing or, for that matter, impressive. An especially attractive specimen is Burt's Christmas package labels.

PRINTYPE, INCORPORATED, New York City.—While we do not care for the title page, we like the large folder "Incidentally" otherwise.

The first spread, "We have Metropolis Light and Bold," is very good, and, while there is some rather coarse ornament on the main spread, the fact that it is printed in light colors and there is a wide margin of white space around the type of the message minimizes the objections. Of course the light type in which the text is set does not balance the weight of the ornamentation, even as printed in light

colors. In short, it appears that Metropolis Bold would have been more satisfactory for the text, although of course you wanted to show the light in the folder, too.

FAIR HAVEN JUNIOR HIGH SCHOOL, of New Haven, Connecticut.—While some of the linoleum-block illustrations featuring the inside pages of the 1930 calendar are interesting and represent good student work, the colors, sometimes apparently painted in by hand, are too weak and washed out. Artwork, however, is excellent. The cover page is very bad, the worst fault being the printing of the type matter, of which there is considerable, in red-orange ink on dark purple stock. It is all but impossible to read some of it. Another serious fault with this page, in addition to lack of pleasing form or outline, is the crowding of lines. It is bad business to allow students to see such work passed as acceptable.

HUNT PRINTING COMPANY, New York City.—Although we do not care for the initial and under the circumstances would greatly prefer a plain letter, the typography of your calendar is satisfactory, in fact rather neat and effective. We do not like the white calendar pad as attached to the bottom of the card mount. It is also too large. If a smaller calendar were used and it were mounted in a panel on the card the effect would be much better. Though ordinary, the Masonic folder is fair enough. The emblem in gold over which some of the type matter is printed creates a confusing effect. This practice is only rarely successful, and then generally when the detail in the cut is coarse and very plain and when it is printed in a very weak tint. The emblem might have been printed between the names of the officers down at the bottom of the type group, the lines of which are somewhat too crowded throughout, which suggests the advisability of setting some in smaller type.

THE BEACON PRESS, Winthrop, Massachusetts.—Both your letterhead and invoice are decidedly too ornate. The effect is not attractive, and, while striking, it is so much so that the type matter must receive scant attention. When the ornament which serves to attract the attention is so obtrusive as to hold it away from the message in print, it is not good ornament. Decoration should function without one being always conscious of its presence. While your blotter "Christmas Cheer Remains All Year" is well arranged, we would like it better if handled entirely in roman, especially since the Old English is so widely word spaced and because the length of these two lines is so near to that of the third one set in roman. The group as a whole is awkward, and the



While the type faces combined in this blotter are decidedly inharmonious, the striking and original layout and effective three-tone circle compensate for the type selection, and it rates high

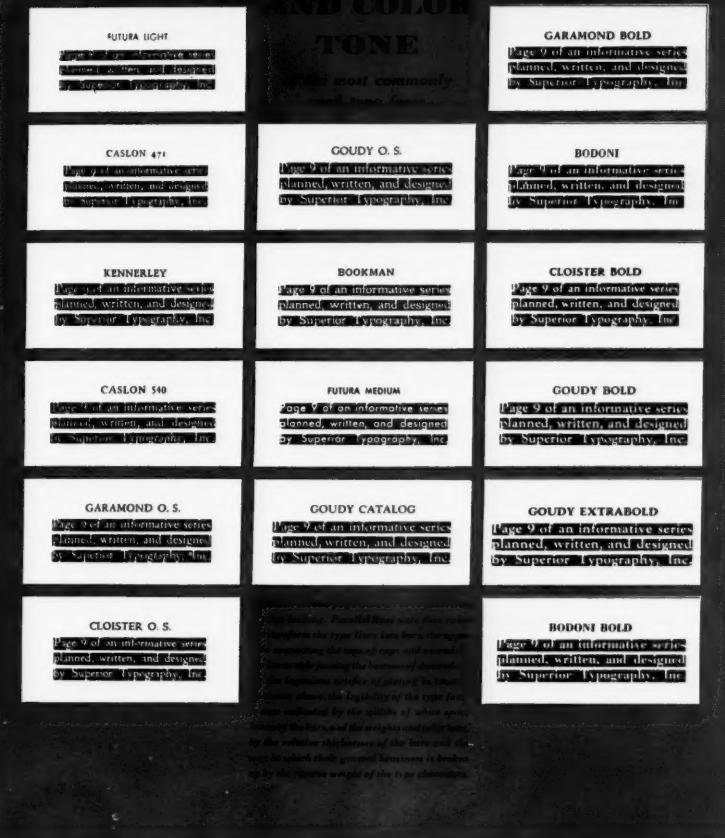
whiting out is not pleasing. Crowding is evident in the lines of the signature, which as set altogether in capitals creates a monotonous effect. If the middle line were in upper- and lower-case italic the effect would be better.

C. W. HEE, Rustburg, Virginia.—You have failed to make the most of the Montesano booklet. While neat, the cover is too anemic for this day and age, a typographical shrinking violet, so to speak. The nature of the subject, a colonial estate, justified an impressive and colorful cover design with appropriate decoration. The rule under the running heads on the pages of text is so strong as to have the effect of cheapening the work, as do also the ornaments used here and there to fill out space that should really be better left open. White space is the background against which the type and illustration stand out; appreciate it and avoid introducing the extraneous details which detract from truly important features. Although the background for the calendar panel of the July, 1928, blotter is too pronounced as a result of the coarseness of detail of the border units from which it is made up and the color, a deep rose, the item is well arranged and displayed. This is also true of the other commercial specimens, which are considerably above the average.

WILLIAM B. HANSFORD, JR., of Wilmington, Ohio.—Except for one and possibly two the specimens you submit are high grade, layout on some of the stationery forms being exceptionally fine. The positive exception is the blotter "Start the Year Right," which is set in two gothics, square and Copperplate. The type itself is unattractive, and the text set wholly in capitals is so manifestly hard to read that it is doubtful if one in a dozen of those receiving the item reads it. A stock of pronounced marking adds materially to the difficulty of reading the type. On the letterhead for Krog's Ohioans the orange tone is too weak for the slogan. In view of the tonal weakness of this one color, which served well enough for the Foster type face when outlined with Webb in the darker color, the slogan should have been set in bold-face. The horizontal rules at the ends of the vertical band running into the cut of Mr. Babb from above and below cheapen the effect and should have been eliminated, allowing the vertical rules to run up close to the cut.

S. VERNON SMITH, of Wanganui, New Zealand.—The greeting folder of the Wanganui Herald Newspaper Company is very attractive, the ornament and its handling on the title page being highly commendable. We regret you do not use type for the title group

A COMPARISON OF WEIGHTS, LEGIBILITY AND COLOR TONE



This is the fifth of the series of circulars being issued at intervals by Superior Typography, Incorporated, New York City, to be shown in this department in recent months. The tests are interesting, but the points to be brought out, due to considerable reduction, are not as plainly to be noted here as they might be. The second color employed on the letter-size original is a bright pale yellow.

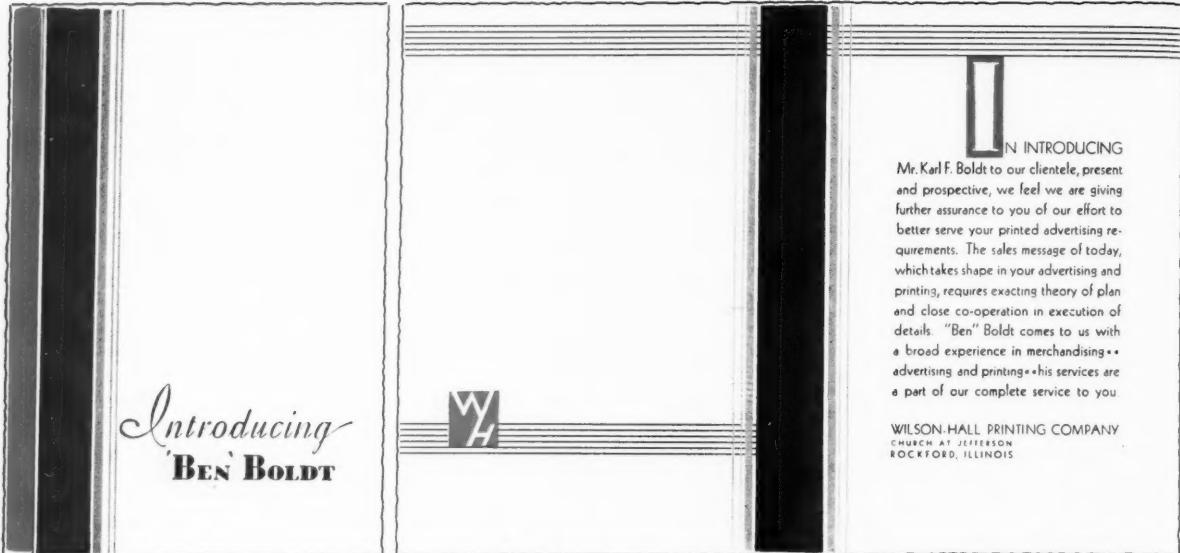
on the cover of the booklet "Wanganui, the River City of New Zealand," as the lettering is amateurish, ugly, and illegible. The same words forcefully displayed in some good type face, which should be large and strong enough to balance the band of illustration across the bottom, would be much better. The initials used on the inside are too small, and there is

also too much open space below them; a four-line plain letter aligned at its base with the bottom of the fourth line alongside would improve these pages. Too much ornamentation and also too many styles of type make the "Certificate of Circulation" of the *Herald*, dated for last July 1, cheap and unattractive. The border is very good, and with one style of type used throughout, preferably a heavy roman like Cloister Bold, the item would have turned out well.

T. E. WILLIAMS, Santa Ana, California.—Except for the improper use of Parsons type set wholly in caps the cover of the December *Tavern Post* is interesting, impressive, and also reasonably attractive. While the text is leaded in places by far the larger portion of it is set solid. The job would be improved if the parts set solid were opened up with one-point leads. The rule of the running head is somewhat too heavy; also, where Bodoni is used, double rules, one light and one heavy, should be utilized. A single line, being monotone, harmonizes with a type like Bookman rather than contrast faces such as Bodoni and Scotch Roman. We do not like the cursive letter initials, but if you do we'll not argue about



William Eskew, veteran quality printer of Portsmouth, Ohio, makes this blotter flash his name twice by a handling which, paradoxical though it may seem, results in two tops and no bottom.



Our reproduction does the original of this folder scant justice. On it the four lighter rules of the title page and all the vertical rules except the wide one in the center were printed in gray. A bright, rather light green is also used where red appears above. Add a good size and imagine the work printed on antique white paper, and if your imagination is good enough you will see something that is mighty attractive and also effective.

it. They are too light for one thing. There is too much space under the running heads, in fact enough is wasted there to partially provide for the suggested leading of the text. And, remember, the first line of a paragraph should never be allowed to end a page, as is the case in one instance. The final short line of a paragraph, likewise, is considered as improper at the top of a page.

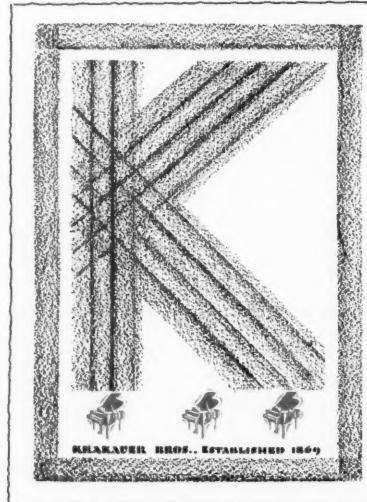
DANKERS & MARIETT, Los Angeles.—The issue of *Tom Tom*, the six-page folder house-organ, on which there is used a turned-up flap along the bottom of the three inside pages to form the pocket, is unusually impressive, and particularly because of this novel feature. The flap which holds a reply card bears an advertisement about the unusual format of the issue. Because of the interest we feel that other readers, tired of the conventional, will find in this copy, we quote the following especially suggestive paragraph: "WHY THIS STYLE HOUSE MAGAZINE? Because . . . It is faster and more in keeping with the spirit of the times. It turns but two pages to spill its entire six pages of contents. It combines smashing broadside display with attractive magazine format. It offers possibilities for endless variation in makeup, and is adaptable to beautiful reproductions from line cuts, halftones, or color plates. Note how easily it handles—how its small size invites reading. A fold, and it fits readily in the pocket, for reading in leisure hours. Here is a form of house magazine that will carry you vividly to the attention of the public."

KELLER-CRESCENT COMPANY, of Evansville, Indiana.—A tendency to disregard features of design which in items to be successfully used together are essential is noted in your work. One instance is the use of a Cloister initial with Bodoni type on the center spread of the folder titled "Servel: Smooth-Running, Silent Source of Cold." This item is further weakened by the excessive amount of space around the initial, the crowding of the lines of small matter under the cuts, and the fact that, while it is very fine as a background in the illustrations, the light green is much too weak for the border, which might very well have been

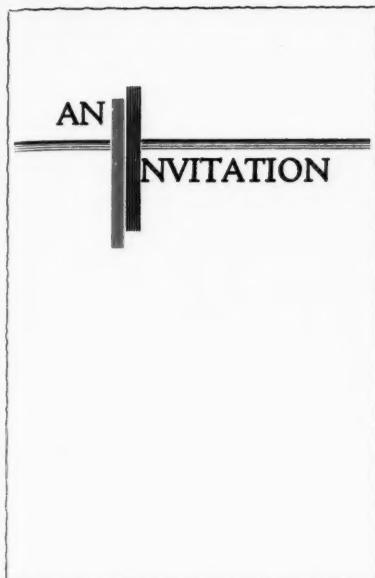
omitted. The series of Electrolux cards enclosed in a folder having a pocket at the bottom is effectively laid out, but the display at the top of almost all of them is crowded. The typography of the folder itself is orderly and effective, but now that the use of cubistic details is so definitely on the wane we wish you would discard the particular type face in which the name "Electrolux" is set. With stylish new and characterful gothics in upper- and lower-case available for the modern work you will do well to dispose of the temptation to use this horrible type by removing it from your cases and forgetting it entirely.

H. C. BROWNE & COMPANY, Portland, Oregon.—While it is possibly too much to say that the design on the cover of the Perfect Fit Manufacturing Company's catalog would discourage purchasing the line of seat covers, we believe you will agree that the illustration is not at all alluring and that more sales

would have resulted had it been better. The complexity of the layout and the character of the lettering intensify the effect of cheapness. While not stylish, the handling of the text pages is at least legible and is not objectionable. Spacing between the words is so wide in places, however, as to be amazing. If the spacing were better and there were less space around some of the initials, two-line initials often having three lines alongside, we would say that so far as leading essentials are concerned those pages are satisfactory. However, the red of the border is somewhat too strong and stands out too prominently in relation to the type matter. The inside margins are too wide and front margins too narrow as a rule; the front margin should be from one-third to one-half wider than the back margin, the top margin in between the two, and the bottom margin widest of the four. Some pages are crowded, some are relatively open spaced.



The original of the folder title on the left, which was by the Lisiecki Press, New York City, is handled in black and orange on rough white paper. The red circle with the round opening was only used in the smaller sizes for the purpose of providing ornament on the inside pages of the second folder, which comes from the plant of the E. F. Schmidt Company located at Milwaukee, Wisconsin.



The title page reproduced above is shown as a novelty which affords possibilities and not as an outstanding item of typography. The page is from a folder produced at the Ottmar Mergenthaler School of Printing, Baltimore.

QUALITY PRINTING COMPANY, Cleveland.—You are doing good work. Such faults as exist are few and of a minor character; in fact, the work is above the average of its kind done in shops comparable with yours in size and character. The illustration on the J. M. Dougherty Building Company's letterhead is tilted to the right. We feel that the initial D used as an ornament should be omitted and the main type group moved somewhat to the right, particularly in view of the size of the cut and in the interest of balance. The ornaments at the end of the telephone numbers should also be omitted. We consider the envelope of R. E. Flowers and the announcement of Dr. Ralph R. Williams especially nice. The passbook blotter would be equally good if the three small ornaments above the name were omitted. One would be sufficient and look better. Crowding is a serious fault of the



The "In like a lion and out like a lamb" adage here supplies the idea for the cover of a large Chicago bank's employee publication. While as a forecast the idea did not work out, the design itself, in vermilion and light green, did

card of Marple's Virginia Barbecue; it would be minimized if the band of two borders above the name were omitted and the space gained spread among the different groups of type. You greatly improved the safe-deposit-vault coupon of which you sent both the one previously used and your setup. Yours, however, would be better if a type lighter in tone than the Cheltenham Bold had been used for the text, also if there were more spacing between the lines of text matter.

PAUL D. DESHLER, Kansas City, Missouri.—Your card and label are decidedly good. Although we would like the line "Printers" better if set in upper- and lower-case instead of all capitals of italic, the card is attractive in spite of that weakness. The trade-mark is excellent and the coloring very fine. We have an aversion to the use of Copperplate Gothic except on plain business cards where a sugges-



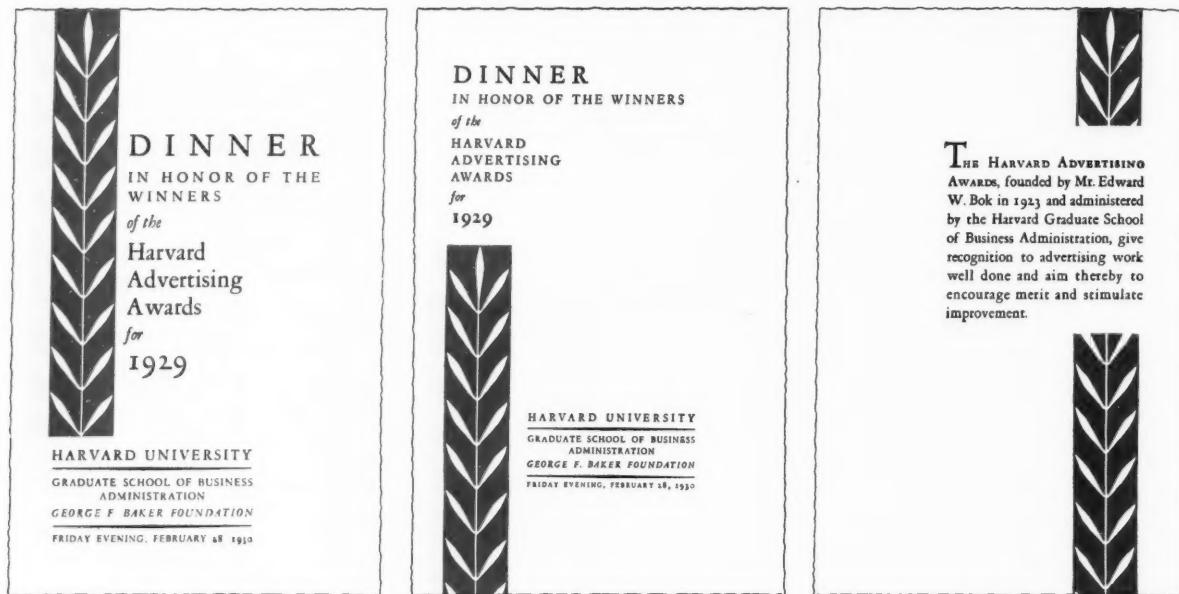
The best item submitted by Samuel Katz for this month's showing does not adapt itself to reproduction. That this Denver typographer has taste and skill, and a sense of the fitness of things, is demonstrated by this folder title page

tion of engraved work is thought to be desirable, so that feature of the package label does not appeal. It is well designed, however, except for the parallel light cut-off rule under the main group, which serves no purpose, and, as it does not qualify as ornament, should be omitted. While not outstanding, the inside page of the booklet "The Story of Egyptian Pink Granite" is commendably done. Rather than allow just one word on the second line of the title under the cut on page 2 we would have ended the first line with the word "pink" and carried the remaining words over to the second, avoiding such a pronounced difference in the length of the two lines. Nothing looks worse than a caption between the two lines of which there is such a difference in length. A rearrangement of the title on the cover, specifically to create a better distribution of white space and to overcome the unbalanced effect due to the lower group being wider than the upper one, seems sorely needed.

AMOS C. ROHN, Wooster, Ohio.—While we consider that less eccentric lettering would not only improve the cover of the booklet titled "Wooster," but be far more appropriate for a dignified booklet about a university, we like it quite well nevertheless. In view of the size of the striking illustration by which the page is featured and, we might say, distinguished, the lettering might well have been just a little larger, though, of course, not blacker. While the Century Expanded, a modern face which is used for the text, is one of the most legible of styles, it doesn't have the degree of class and grace we feel the type selected for such an item should possess. What is more, it is not harmonious with Goudy Handtooled, which is used for headings and other display. This Goudy letter should be utilized in connection with old-style, not modern, body types. The initials are too small; for use alongside two lines as here they should align at the bottom with the bottom of the second line. Although there might be one point less spacing between lines on page 24, you will note that the effect

 HEADING GOES HERE Illustration SIGNATURE HERE	Layout Service <small>Before any piece of composition goes into the workrooms at Warwick a comprehensive layout must be made to accompany it... Making these working layouts is part of Warwick's Service.</small>	 Night Service <small>Warwick's Night Service operating for the past five years, has saved many dollars and much valuable time for St. Louis advertisers. Keep a day ahead of your schedule by using this added service.</small>
Modern Type Faces <small>Keeping abreast of the times has gained for Warwick a national reputation. Whenever new type faces appear that possess advertising merit they are immediately added to Warwick's library.</small>	KABEL BOLD KABEL LIGHT KABEL ITALIC FUTURA MEDIUM Eve Bold Italic AND MANY OTHERS	Member of A.T.A. <small>Warwick is St. Louis only member of this National Organization, composed of the country's foremost typographers. This membership keeps us informed of the latest typographic trends and policies.</small>
		

Center spread of a folder by Warwick Typographers, St. Louis, which features four approaches to the consideration of potential customers each of which should have a favorable effect



Cover, title page, and special inside page of interesting booklet by the Barta Press, Cambridge, in which the same decorative motif is utilized in varying ways throughout and in the same color, a dull medium brown. The cover stock used was of the same hue but of a lighter tone

is better there than on other pages where the lines are solid and look crowded. Century has short descenders, therefore it invariably looks crowded when it is set solid. While, generally speaking, it is probably wiser to use eight-point solid than six-point leaded, it is better to use the ten-point leaded of large faces like Century than twelve-point of the same solid. In other words, the first essential is a size that is easily readable. While gray and lacking in contrast, the halftones are clean.

THE ATLAS PRESS, of Cincinnati.—While on occasions you have used too much ornament, and often where none should appear, your work on the whole is of good grade. It has the quality of impressiveness in greater measure than most work of like character. Especially good items are the folder "Get Set" and the several blotters of your own, although the display lines on the center spread of the folder are somewhat crowded. One of the less satisfactory items is the catalog of "Master Baker Ovens." The cover is weak, despite the use of the very pronounced and ugly type used for

the main display. The use of a more attractive face of type for this part, which should be larger, with the main group considerably higher on the page, would result in considerable improvement. With the weight below the center of the page it is bottom-heavy, and as a result of this lack of balance it is disturbing. The second color on the inside, a purplish red, is not pleasing and does not set off the black. Reds inclining to blue tend to dull the effect of black printing appearing in conjunction, whereas those inclining toward orange, reflecting blue, have the effect of making the black brilliant. The all-capital treatment of the features pointed out in the illustration on page 5 makes them all but forbidding to read. Partly as a result of the use of fat caps and partly, of course, because of the narrow measures, spacing between words is very bad. Although bottom and front margins are a little bit narrow the other pages are commendable. The type matter on center spread of folder "We Parents" is altogether too weak, and heavy rules in violet are overemphasized.

NEWS-HERALD PRINTING COMPANY, Franklin, Pennsylvania.—Although by no means of high grade, the specimens that you submit are good enough for all practical purposes. The fault is more often the type itself than the way it is handled, an instance being the greeting folder of Harry Botsford on page 3 of which the poem "The Little Days" is printed. The display is set in one of the worst types brought out in recent years—and there have been some bad ones! Do you really think many of those who received the greeting read page 2 as set wholly in small-size caps of that decidedly objectionable face? The lines of the poem set in the modern italic are much too closely spaced, indeed the impression is given that one is not expected to read these two pages of the center spread. The front page has punch, but it lands below the belt—a foul blow, if you'll pardon the expression. While the folder "Are You" is set in readable type it lacks force. Unless the name of the article were singled out for emphasis all the matter above the cut on page 1 should have been set in the same size of type. It was a mistake, furthermore, to divide one of the words of the name of the article, and the spacing between the words "Are" and "You" is entirely too wide. In view of the other lines below being short, this first line might also have been short of full measure. We feel, too, that an improvement would result if part of the matter on page 2 were carried over to page 3. If that were not considered proper in view of the nature of the copy the type on page 3 should have been set narrower measure in order that it would occupy more space up and down and thereby conform more nearly with the proportions of the page. Even as set the page would be better if the type were raised, that is, placed somewhat above center to avoid the monotony which centering creates. Your best item is the folder "Seasonal Greetings," the title page of which, printed in pleasing colors, is quite attractive. Lines on the third page are crowded, and the use of type one size smaller would have been better to eliminate appearance of crowding.



As printed in pale blue the original, a portfolio envelope which was planned by the Homer McKee Company, Indianapolis advertising agency, is effective and likewise in excellent taste

Chain Drive Will Yield the Last Ounce of Production From Printing Equipment

By DONALD A. HAMPSON

Loss of output through mechanical infirmity undermines profits as surely as does unwanted overhead. These infirmities creep on so surreptitiously and are so close to us every day that we do not realize their magnitude. Consider belt losses for just a moment, as a concrete example.

All belts will stretch over a period of months, particularly when new. Then, too, belts get oily, and they get burned through slippage, and joints often partially let go. Slippage results from these conditions. Invariably the distance between motor and machine is short, and the speed reduction is about four to one—a layout which constitutes a “hard drive.” Now, if the slippage is 5 per cent we have a loss of 100 sheets an hour from a press set to run 2,000 an hour.

It is only fair to say that the right kind of belt, of sufficient capacity and kept in proper condition, is about the most desirable driving medium a plant can use. But, as this kind of attention is seldom accorded, we may turn to a medium that effectually circumvents these human frailties—the silent chain.

Silent chains are a distinct type in which the sprocket teeth do not project through the links. The chain is made up of thousands of little flat plates put together into links fastened with pins riveted over on the outside. The chain is smooth on the outside and notched on the inside; it rides on top of the sprockets, which very much resemble gears. A silent chain is designed to be self-compensating for the slight wear that takes place in the course of years. As the chain is all metal and has joints that rock instead of roll, the wear is negligible, and motor adjustment is but seldom needed oftener than once in five years.

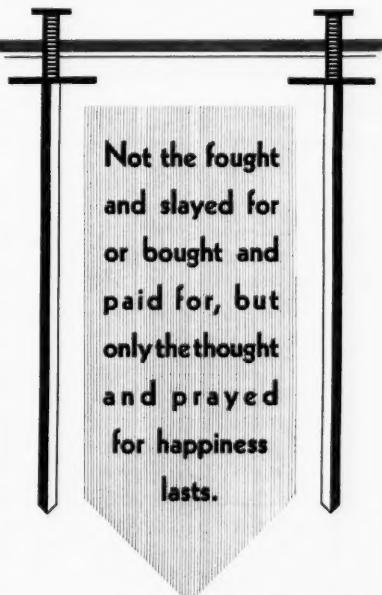
Because of joint construction and tooth contact such chains are as silent as a belt, and they may be safely run at belt speeds, which cannot be said of gears. Also, silent chains are more flexible than gears although they maintain the same positive speed ratio. Occasionally the saving in width of chain over belt is an additional point of interest.

Those who follow the newspaper end of printing know that silent chains are the accepted mode of driving the great

presses from their motors. Motors of 250 horse-power capacity drive these presses through chains that are about a foot wide, out of sight under the floor and hidden in a case, but ready to deliver that full power in the rush of press hour with unfailing certainty. The use of chains to drive auxiliary machines and the smaller plant's equipment is not nearly as common, but the same freedom from belt losses may be realized by the small-plant owner.

One of the illustrations shows such a chain on a Wood autoshaver. This machine was formerly belt driven, but the belt laboring in heat and dirt did not satisfy the hurry-up requirements of newwork, and a change to sprockets and chain was made.

The chain is ordinarily thought of as a short-center drive, but this application shows that the long-center distances are readily taken care of, too. Roughly the proportional cost of a chain drive decreases with its length, as chain costs less than sprockets. A belt drive is more efficient with longer length, but a chain, *per contra*, is exactly as efficient when the sprocket teeth just miss as when they are located quite far apart.



Reproduction of a cover-page display from *Romer's Thinker*, the publication of the Thomsen-Ellis Company, Baltimore

An application where the silent chain “puts it up to the motor” is found in the paper cutter. The belt drive on most cutters is short and somewhat inclined toward the vertical. Although an adjustment be provided, this does not correct inherent weaknesses. When the knife is freshly sharpened there is plenty of power, but when it dulls the load increases directly, and it calls for all the power there is in the motor.

The writer stood behind the operator of a forty-two-inch cutter not long ago and timed him without the fact becoming known. On this job the operator was averaging one cut a minute, but of that minute he spent fully fourteen seconds in waiting for the power (?) to catch up. The knife stalled about halfway through the four-inch pile, and the man waited for the slipping belt to build up enough momentum in the balance wheel for it to carry the knife on through when he threw in the clutch again.

This is a typical case of infirmity loss in an otherwise progressive plant. This shop's labor rate for cutting is \$2.68 an hour, but it was actually losing \$0.67 of that due to a faulty belt drive. The plant was depending entirely upon the kinetic energy stored in the balance wheel to cut the stock—and that was not sufficient—when it had 3 horse power in the motor, waiting to help but practically helpless because of belt slippage.

The second illustration pictures a thirty-eight-inch Oswego cutter driven by a silent chain enclosed in sheet-metal case. It is worth noting that the centers are very short—fatally short for a belt drive as ordinarily applied. But when a chain drive is employed the centers make no difference, and here we have the motor connected positively to the clutch and balance wheel so that all its power is available for cutting. The underlying function of a balance wheel is to smooth out the peaks in a given load, not to supply power.

A common argument against chain drives is their positiveness. “We need something to slip,” is the talk. Actually there is no more risk of breakage with a positive drive than there is with the slamming-in of a paper-cutter clutch, using the wheel's stored energy to jam

a dull knife through. Nursing along a slipping belt generally costs as much as a job of repairs; the only difference is where you pay the money.

In a 1914 issue of the *American Machinist* I find the same thought given expression: "Twenty years ago it was positively dangerous to mention geared feeds to shopmen." But not a single shopman today would consider a machine that did not have geared feeds; simply because they drive tools according to modern demands and they insure the guaranteed output.

Printing machinery is no exception to the rule. The chain may not be any better than a belt correctly selected and maintained, but it "carries on" without the attention needed by that belt. Where shocks must be better guarded against, spring compensators are utilized, and, where overloads must protect the mechanism, mechanical fuses do this.

Printing Display at Ferry

One hardly expects to find a display of printing in a ferry building. The accompanying illustration, however, is of an attractive display shown in the win-



Display in San Francisco Ferry Building

dows of the California State Chamber of Commerce in the San Francisco Ferry Building, through which structure more than fifty-two million people pass each year. The State Chamber of Commerce maintains its offices in this building, and has had two special windows built for the exclusive use of California firms to display their products. The display includes some fine books and booklets printed in San Francisco.

When "Payment in Full" Isn't "Payment in Full"

These discussions of legal problems for the benefit of the printer are to appear regularly each month

By ROSS DUDLEY

THE PROPRIETOR of the A Printing Company, Mr. A, owed a certain paper supply company \$850. The creditor threatened to file involuntary bankruptcy proceedings against him if the account was not settled in full by the tenth of the month. A collected \$600 in cash and offered to pay this to the paper company if the firm would accept it in full payment of the account. The creditor accepted, received the \$600, and gave A a receipt in full.

Two years later A had prospered. His bills were paid up and he had a thousand dollars in the bank. One day the bank notified him that his account had been garnisheed by the paper supply company whose receipt A held marked "Paid in Full." The concern was suing for the balance, \$250. A retained an attorney and the case went to trial. The trial judge promptly gave the supply company a judgment for \$250 and court costs, holding that a payment of \$600 was not full settlement for an \$850 debt regardless of the receipt, as there was no consideration for the unpaid balance.

In one recent Texas case (297 SW 1059) the supreme court of that state said: "The old common-law rule that payment and acceptance of a sum of money less than the liquidated amount of indebtedness due, in full satisfaction of the debt, is without consideration and does not bar the creditor's suit to recover the balance, has been the subject of a great many opinions by the courts of this country and England

since the famous Pinnel Case in 1602, in which Lord Coke announced the rule that the payment and acceptance of a sum of money less than the liquidated amount of indebtedness due is without consideration and does not bar the creditor from recovering the balance."

As Lord Coke's rule is generally followed today, how can a party make a compromise settlement with a creditor or creditors so that it will be a bar to future actions for the balance?

If the settlement is to be made with two or more creditors, the better way is to have drawn up a written agreement, known as a composition with creditors, providing that each of the signing creditors, in consideration of the other creditors agreeing to accept a smaller sum than is actually due, agrees to accept a certain specified pro rata or designated sum. The courts uphold this kind of settlement between two or more creditors and the debtor on the theory that the promise of one creditor to the other creditor, and their mutual acceptance of the smaller sum, are sufficient consideration in the matter.

If settling with only one creditor, it is necessary to give some independent consideration in addition to the money paid if the smaller payment is to be legally good for the larger amount. Thus the giving of a fountain pen, a watch, or some other article of merchandise, in addition to the smaller sum, is generally upheld as good consideration for the balance, as the courts do not ask the value of the article.

How a Newspaper Literally "Sold" a Community

Advising other newspapers in a wide territory of the West that the population of its town, including subscribers to the newspaper, the *Inyo Independent*, published at Independence, California, will shortly be moving away to other locations, the publishers have circularized widely the fact that these people soon to move are of the best class of citizens and should be encouraged to locate to advantage.

Rather the strangest advertising ever put out by a newspaper! The explanation is that the city of Los Angeles is purchasing all the land and water rights of that section of California, including

several towns with an aggregate population of 3,000. To improve this water supply the towns will have to be abandoned. Farmers and townspeople will have to seek new locations, and, as they will all have money from the settlement with the city of Los Angeles, they present very attractive residential prospects for other localities.

The *Independent* seeks to capitalize on the situation by advising other localities that they can advertise in that paper at the rate of \$1.00 an inch a month to tell these people of their advantages and thus win them for citizens; and the plan has worked well.

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Impression Is Weak

There is an apparent difference in height of the slugs that are used in this job. Do you think the linotype operator has left too much for the pressman to correct with makeready?

The difference in height is negligible. The form will print all right with more impression, enough so that the ink will be firmly fixed in the paper.

Metallic Colors on Black Paper

This sample is somewhat puzzling. Just how much of this printing has been done on a press, and just how did the sheet of stock look when it went to the pressman? In other words, this is obviously a piece of black kraft paper with silver and gold bronze upon it, in addition to some other colors. Did the paper concern supply the paper, with the gold and silver on it, to the printer, or did the printer actually take black paper and print gold and silver bronze, green, copper bronze, and white die-stamping ink on it to get the result shown?

This is a novelty paper imported by the Japan Paper Company, New York City. Somewhat similar papers may be had from the Paper Service Company, Philadelphia. The flashes of gold and silver in modernistic design were applied in the paper mill. All of the other work in green lake, copper bronze, and black is letterpress printing and embossing. The lettering is steel-die stamping. The lines "Greetings and best wishes for a Merry Christmas and a Happy New Year" were done in one impression for stock and the sheet was then folded once. "Mr. and Mrs. Arthur Ashton Horne" was die-stamped on a folded sheet, which was finally folded a second time to fit into an envelope.

Biscuit Overlays Dry Slowly

I am using the biscuit overlay with air tank for spray. The sprayover flour is one-half alcohol and one-half shellac, but the drying is too slow, requiring half a day, especially around the edges. What is your candid opinion of the value of the biscuit overlay?

In another day when life was less hurried, such worthies as production managers and efficiency experts unknown, and the presses running ten or twelve hours daily instead of eight, the biscuit

overlay, properly made, was more convenient than hand-made cut overlays. Since the mechanical chalk relief overlay came into use at the beginning of this century it has been adopted as the most convenient cut overlay. It is no longer costly, so there remains no reason to use the biscuit overlay. However, if you must cling to it, use four parts alcohol to six parts shellac and expose to moderate heat to dry more quickly.

Quick-Drying Ink on Cards

We are imprinting black on gold on the back of playing cards. The black ink requires forty-eight hours to dry against rubbing off. We overcame the trouble of the black ink picking and not covering well, but have used all sorts of dope to get quicker drying without results. What can be done in order to make the black ink dry in reasonable time?

It is possible that in reducing the black so that it covers the gold without picking you may have impaired its drying quality. If you will get a toned fast-drying platen-press halftone black you should get coverage without picking, and to speed drying add to it from 2 to 5 per cent (by weight) of drier. Heat is a strong factor in drying ink, so it is helpful to use a heater.

Does It Invite Reading?

WHEN a customer gives us an order for printing, we take it that the most important consideration as far as we are concerned is to print it so it will invite a reading—so it will be read.

Printing is not made to be looked at—it must be read to be effective. Simplicity, balance, proper type selection, color harmony, selecting the right shade and tint of paper, are all means to this end.

The bizarre, the unnatural art, striking contrast in both color and type selection, may attract attention, but does it invite reading?

Advertisement from cover of *The Ink Spot*, the house-organ published by the Carl Gorr Printing Company, of Chicago

Two-Tone Ink on Coated Bond Paper

Can you inform us why the ink has not dried on the enclosed folder, printed more than two weeks ago, and why the color shows through as it does?

Coated-one-side bond paper is not the best stock for two-tone inks, and it is best, when using these inks on this special coating, to send sample of paper to the inkmaker and have the ink mixed for your job. The color which shows through is the coal-tar stain added to give the double-tone effect. It shows through because it is not sufficiently absorbed by a paper not suited to this ink.

Biscuit Overlay

We would appreciate securing the formula for making biscuit overlays used in pressrooms.

The halftone plate is thoroughly cleaned. The press is inked up with an extraordinary supply of stiff cover or bond black ink. A rag soaked with kerosene is rubbed over the plate. A sheet of news paper is passed over the plate, the sheet to be kept flat so as to remove the kerosene from the solids without emptying the cavities of the highlights and halftones. The rollers are now passed over the form in the regular way, once forward and back, and an impression pulled. The kerosene is used to keep the heavy supply of ink from filling highlights and halftones. The impression is dusted with sifted pastry flour; the surplus not adhering to the tacky ink is lightly shaken off by tapping the sheet. By one method the flour is fixed by baking. By another four parts of alcohol and six parts of shellac are sprayed on and allowed to dry. It requires skill and practice to make satisfactory biscuit overlays, and, life being short, we do not recommend it when mechanical chalk relief overlay is better.

Electric Sheet Heaters

Can you tell us which is the best electric sheet heater for the press to dry the ink?

You will find the electric sheet heaters advertised in THE INLAND PRINTER the

best obtainable. In addition ink must be suited to the paper and the press, and the pressroom temperature should be at approximately 70 to 75 degrees.

Emboss and Die-Out

I am attaching a sheet of printed labels which we planned to emboss and die-out in one impression, but owing to the ragged edges made by cutting in this way we found it necessary to emboss and die-out in separate impressions. The trouble seems to be chiefly in the surface upon which we are to cut.

With a brass or steel plate secured to platen with screws you should have no trouble, provided that cutting rules and the brass plate are in good condition, that there is nothing between the two at impression but the sheet of paper to be embossed and cut, and that the male die is beveled or skived off on the edges next to the cutting rules. Use barely enough impression, else the rules and the plate will soon be spoiled for this purpose.

Holding Type Together

We have a number of small standing forms that we would like to be able to handle the same as electrotypes. What is the best way to stick the type together?

Nothing better than "tying up" the small forms securely with strong string. Strong rubber bands are used, but if a band breaks unexpectedly and unnoticed—? Your problem will be easier if you use slugs instead of individual type.

Gloss Where Ink Overlaps

Can a pressman overcome the gloss produced by one ink overprinting another and overlapping where the colors join? Will the gloss be less pronounced if the first color is dry or if it is wet when the second color is surprised? Is there any way to reduce the gloss produced as described above?

The pressman is powerless to reduce by admixture the gloss of the overlap in the regular oil-varnish-vehicle printing ink without spoiling it. It may be less

pronounced in some cases if the first ink is not dry when the second is superposed. The way to avoid the overlap gloss is to use special inks like "wet" inks, or a process with flat inks, like the popular water-color inks.

Relief Blanket

Is the relief blanket practicable on an old perfecting cylinder press? We often change part of the form during the run. Where may I obtain the relief blanket?

The relief blanket is helpful on work where a blanket may be used. It may be obtained from the Carmichael Blanket Company, of Atlanta, Georgia.

Water-Color Inks; Gum Solution

Where may water-color inks be procured? In books on direct and offset lithography, when zinc and aluminum plates are discussed, constant reference is made to gum solution, but we cannot find a solution formula.

The inkmakers advertising in THE INLAND PRINTER sell water-color inks. The solution used for "gumming up" before "fanning dry" is gum arabic dissolved in sufficient water to form a solution of a creamlike consistency.

Cylinder Varnishing Machines

Can you put us in touch with makers of the best equipment for varnishing labels?

These cylinder varnishing machines, not costly, are sold by Chambers Brothers Company, Philadelphia, and Charles Wagner Litho Machinery Company, Hoboken, New Jersey.

Thermography Combined With Process Colors

One of our readers has sent in a process color print on which the last color has been melted and raised thermographically. The picture has the appearance of a varnished oil painting.

Heavy Solids and Small Type

We enclose sample of job containing a heavy solid plate and lines of small type in each of the four sections. We always have trouble covering the solids perfectly without filling of small type. Job is run on cylinder job press.

This form may be made up so that all of the solids are close together in the center and all the lines of small type are at the ends. By this arrangement you may open up the fountain in the center and gradually tighten the screws toward the ends. After the regular makeready increase the impression on the solids with cut-outs. If the top of a lower-case "e" or the bottom of an "a" fills up, remove a little impression at that spot. Use a somewhat stiffer ink for bond.



"In the Days That Wuz"—Monday Morning—as Usual

Cartoon by John T. Nolf, printer-artist

Trouble With Offset

We continually have trouble getting jobs through our pressroom without offset. Our presses are cylinder job presses of three different makes, and all are equipped with gas sheet driers. We enclose samples of several jobs, and would like to know if it is possible to print these jobs without offset on these presses.

Under favorable conditions these jobs may be printed on coated papers on these presses. The three most important requirements aside from the makeready (which includes very good rollers) are a pressroom temperature of 75 degrees from starting to stopping time; toned cylinder-press halftone inks costing not less than \$1.25 a pound, and delivery of the sheets into heated boxes so constructed that the sheet gently floats down to the pile on a cushion of warm air. Good, live rollers are very necessary. The printed sheets should be delivered onto trucks so that the sheets need not be jiggled about and smeared before the ink has become well set. The superiority of a toned halftone ink is due to its deeper color and finer grinding, which enables the pressman to maintain color without using as much ink as when cheaper inks are employed.

Engraver's Proofs Better

The author of a book we printed recently complained about the results. I am sending prints from the book and the engraver's proofs in an effort to arrive at the cause of the conditions complained of in order to try to eliminate this trouble in a similar volume which we are now preparing. The book was printed from the original halftones.

The engraver's proofs are on very good white one-side-enamelled proofing paper and printed with a very good stiff, concentrated photo brown of a reddish cast—a warm photo brown. As plates were new, the paper and ink of the best, and only two or three proofs favorable to the engraving were to be pulled, the proofer, with ample time to keep the plates clean and ink them to a nicety, came through with flying colors. The halftone in warm photo brown is flanked by a delicate greenish tint in the engraver's proof, which enhances the effect. The printed copy is in purplish photo brown, rather cold, on India dull-coated and flanked by a much stronger green tint. As the cylinder-press photo brown is a much softer ink, the results from a fine-screen halftone on dull-coated are fairly good but not to be compared with the engraver's proof. You cannot hope to match engraver's proofs in edition printing because the engraver produces just a few copies, a page at a time, under the most favorable of conditions, which cannot be matched in the commercial

pressroom. You can get much closer to the results attained by the engraver by using an A No. 1 enamel-coated book and a photo brown approaching the engraver's in quality. If you propose to print the next book on dull-coated, have the engravings made coarser screen and proved on dull-coated book to be used

To Presidents and Their General Managers

You built your business step by step, and you know it from top to bottom. You know all its weak points and its excellences.

There isn't anything about your products that you don't understand. You know what advantages they hold for those who buy them.

If you could get out and talk to every prospect for your products, you KNOW your sales would be eminently satisfactory.

But you can't do this personally. Then will you do nothing? Or, will you do the next best thing—tell those prospects what you know, through the printed word?

Paper and type and illustration await your orders at our plant.

The advertisements appearing on the cover pages of the house-organ of the Botz-Hugh Stephens Press, of Jefferson City, Missouri, are always sound and convincing

for the edition, and then have a leading inkmaker work up an ink which will match the engraver's as closely as possible for use on your cylinder press.

Static Electricity

Is there any simple, effective way of reducing static on the cylinder press? Our news paper gets simply alive with electricity. What about a copper wire across the cylinder and grounding the end? We cannot go to the expense of costly equipment, as the press is very seldom used in the work we handle.

As soon as the volume of work warrants, put a gas or electric sheet heater or an electric neutralizer on the press, and static will cease to be a curse. Some makeshifts used instead of the standard equipment above noted are: crude carbolic acid and machine oil rubbed on drawsheet; Christmas tinsel on cross rods, connected with a grounded copper wire; all metal over which the sheet passes from feedboard to the delivery table to be covered with gummed paper tape. In the plants modernly equipped steps are taken to prevent static by installing air-conditioning apparatus. The day is coming when the air of all pressrooms will be conditioned.

Die-Out and Print

We have been offered long runs of printing and dieing-out in one operation a sheet of a size requiring a cylinder press. Can you give us information on this?

Large forms after printing on a large cylinder press are die-cut on cutting and creasing cylinder machines, and we do not advise attempting both operations in one. The Babcock Printing Press Manufacturing Company, of New London, Connecticut, has printed a booklet in regard to cutting and creasing.

Printing Continuous Design on Homemade Rotary

We are planning to print a continuous design on a rotary press. The web will be thirteen and one-half inches wide. As we never have done printing of this nature before we should like information as to the most practical way of making up the electros. We are now preparing plans for building the press.

Advise you to consult with the various concerns selling rotary presses before building one, unless you have had experience in this work. If you finally decide to build the press yourself, you may buy special spiral-groove cylinders from the Claybourn Process Corporation, located at Milwaukee.

Embossing on Cylinder Presses

The foreman of our printing division seems to be of the opinion that embossing is being done on cylinder job presses, and would like information on the subject.

This subject was discussed in the Pressroom department of THE INLAND PRINTER for June, 1929. Platen presses are better adapted to embossing, and heat which makes embossing easier and better is more readily applied to the female die on platen presses.

Preserving Rollers From One Season to Another

Can you inform me of a way of preserving winter and summer rollers from season to season? At the end of the season our rollers are as good as new. But when not used for a while the composition becomes out of round, as I notice when replacing the rollers in the press that the ink is taken up only in spots.

The composition of the most effective rollers is not of such a character as to continue proper inking indefinitely. The rollers used fairly regularly should be covered with oil and ink when not in use. Some concerns, which keep rollers in storage a considerable time without using them, store them in a cool vault, not too damp but never very dry. Some of these vaults are in basements, and some outside of the building, as under a driveway. It is not advisable to economize on rollers to the point of losing

effective inking. One of the most important points in presswork, no less important than makeready, is at all times to keep the press equipped with the best available printing rollers.

Government Post-Card Problems

How can oversize forms be printed on cards that cannot be cut after they have been printed? How can cards which have been spoiled best be made usable for reprinting?

These cards may be bought in gangs. Cover aluminum ink is best for overprinting. Government post cards and stamped envelopes may be redeemed when spoiled at a loss of 25 per cent of the original cost, and this is generally more economical than overprinting.

Gold Bronze Rubs Off

Until I printed this job I never had trouble with bronze rubbing off. What is my trouble here? Can I run something over the bronze to make it hold properly?

A stiff size with ample "tack" is required to hold bronze powder on a hard, smooth cover stock. You may have allowed the size to dry on the press during bronzing, or you may have printed too many sheets ahead of the bronzing, either mistake causing the size to lack sufficient tack to hold the bronze. Of course both troubles are aggravated if sufficient size is not deposited on the sheet, which generally follows if the size dries too fast on the press. You can save the stock if it is worth while by wiping off the sheets with fur and putting them through the printing and bronzing operations again, using a stiff size.

Cleaner for Halftones

What is a good cleaning solution for cuts?

Acetone, alcohol, benzol, carbon tetrachlorid, Energine, or spirits of turpentine, used with a fine wire brush, are good; also Bon Ami and a soft rubber eraser. If the halftone is caked with old dried ink, crude carbolic acid (warm) is best. Afterward rinse with gasoline.

Platen-Press Makeready

Where can we get some literature in regard to platen-press makeready?

"Concise Manual of Platen Press-work" and "Practical Hints on Press-work," both being for sale by the book department of THE INLAND PRINTER.

Very Small Paper Cutter

Is there such a thing as a very small paper cutter, maximum capacity about eight inches?

Try the J. A. Richards Company, of Kalamazoo, Michigan, which makes a small cutter for sheet rubber, and also the American Type Founders Company.

THE INLAND PRINTER

May, 1930

Printing on Glassine

We are interesting ourselves in printing on glassine products of all kinds, and would like information on the type of machine, proper inks, and any further information.

While glassine paper may be printed on any press, competition forces the use of fast rotary presses in quantity printing. Rewind rolls are used and the web is sprayed with paraffin wax just before rewinding. Also, glassine bags are made and printed on high-speed rotary machines. If oil-varnish-vehicle inks are used these are of high-grade, concentrated color strength and made to minimize offset and sticking troubles. Also air-conditioning systems are used in the large plants to help production. When this paper is printed on cylinder presses regularly in large quantities the presses are equipped with sheet heaters and electric neutralizers and the sheets are delivered into trays. If the form contains large solids the printed sheets are winded against sticking. As the chances of offset and sticking are great with a paper like this, so hard and impermeable that the ink must dry by oxidation only, there is a search for an instantaneously drying ink, and one consisting of pigments ground with hard, quick-drying gums in alcohol has been tried out with considerable success. Particularly is a quick-drying ink necessary on

ing on glassine, as they know all the problems others have encountered and can help you to avoid repeating costly mistakes that others have made. Thus large, absolute solids and surprinting one color or more over others are not to be rashly attempted on glassine paper. The manufacturers of the various automatically fed presses, cylinder and rotary, can give you valuable information regarding glassine paper, and the whole subject of glassine-paper making, printing, and packaging has been well treated in a handsome booklet entitled "What's Newest," by the Westfield River Paper Company, Russell, Massachusetts.

End Strip Gumming on Coated Paper

We recently had a job of stickers on enamelled stock which had to be gummed on one end. We fanned out the sheets and applied envelope gum, both cold and hot, also thinned it out, but still the sheets stuck together.

In order to gum coated paper at the ends without spoilage from sheets sticking together it is necessary to use a strip-gumming machine, which is not costly. An occasional job may be sent to a finishing concern for this work.

Printing Forms Without Margins

The sample blotter, without margins, was fed and printed with a great deal of difficulty. Is there some ink, other than aluminum, good for blotting out? The glare of metallic inks is objectionable to some.

It is not practicable to print jobs when there are no margins, because stripping is impossible at speed unless the ink is reduced to the point where it is spoiled. Instead cut the stock double. Aluminum ink may be had in dull or mat finish. Nothing is equal to aluminum for blotting-out purposes.

To Eliminate Static

Will you recommend a practical remedy to eliminate static trouble?

Those plants the managers of which have resolved to operate under modern working conditions and to cut static out of the picture entirely have air-conditioning systems to regulate the humidity, paper-seasoning machines, electric neutralizers, and sheet heaters.

Static Again

We have so much trouble with static that we sometimes miss the mails. Can you suggest a reliable relief from this trouble?

If you instal an air-conditioning system and a paper-seasoning machine, and equip the press with an electric neutralizer and sheet heater, you can forget static. Any of these will reduce the static to a point where it's not bothersome.

A Printer's Greeting (After Chaucer)

Ye Cristen men, take herte of grace,
Ne sette your minds in Lower Case;
Bihold how God at man's sore nede
Imprints Himselv for alle to read
In smallest Type, so fair and swete
There's nought to add, ne yet delete.
Now make we all peticoun
That in our Compositioun
We Follow Copye as we can.
Humblee Displayng God-in-man;
So shal our lytel Lorde
Be evermore adored.

This clever poem in which printer's technical terms are employed to excellent effect was written by Miss E. J. Coning, a well-known British writer and lecturer, for the Christmas greeting of William H. Sessions, of the Ebor Press, York, England

machines making glassine bags, as the paste and pressure increase the danger of offset and sticking. When the alcohol-vehicle ink is used the glassine web is printed first and the ink is dry on it when, immediately after printing, it is made into a bag. It pays to consult the engraver and the inkmaker when print-

When William Bradford, the King's Printer, Plied His Trade in New York City

By J. A. GALLAGHER

THE New York City of 1693 had a population of about five thousand. Wall Street was the northern boundary line of the city; there was nothing at all west of Broadway. Wolves and also bears were hunted from the Bowery to Harlem. One is tempted to say that the Roaring Forties were then a howling wilderness. On the shore east of the Battery were a ducking stool for scolds, a pillory, and a whipping post. The streets were unpaved and there were no street lights. But the important thing was the complete isolation of the little town. It is hard to imagine a New York City which did not know what was going on in the civilized world until weeks or months after things happened.

Such was the New York City to which William Bradford came in 1693 and set up his wooden Blaeu press. The first year his work was mostly official documents—acts, proclamations, ordinances. There exists a fragment of a catechism for children, printed by him in this his first year in New York City.

Bradford's experience with almanacs in Philadelphia did not deter him from attempting one in New York City for 1694. The calendar began with January, designated as the eleventh month according to the Julian calendar, which had not then been entirely abandoned. Only two copies of this almanac exist; one is owned by the Historical Society of Pennsylvania, and the other is in the Huntington Library in California.

The expedition of Col. Benjamin Fletcher to Schenectady was, of course, commemorated by the publication of "A Narrative of an Attempt made by the French of Canada on the Mohaques Country." The only known copy is in the Public Record Office, London.

One of the most valuable Bradford items is "The Laws & Acts of the General Assembly for their Majesties Province of New York." This was printed late in 1693. Brindley, the famous collector of the nineteenth century, found a

The first half of this interesting historical record was presented in *The Inland Printer* for April

copy in one bookstore in Philadelphia, bought it for \$16, and sold it a few years later to the New York State Library for \$1,600. Nine copies of this book are now in existence.

The year 1698 brought Bradford a new superior. Richard Coote, Earl of Bellomont, was appointed governor, arrived on April 2, 1698, and immediately set Bradford to work on a proclamation prohibiting lewd and profane behavior.

Among the residents of New York City was a man whose name has thrilled millions of schoolboys—Capt. William Kidd. Captain Kidd owned ships and

had served with much credit against the French in the West Indies. He was a solid citizen—the records show that he loaned "a runner and tackle" for hoisting stones used for Trinity Church.

Bellomont represented a reform administration with special instructions to suppress piracy. Toward the close of the seventeenth century New York City was a favorite port of call for pirates. Leading merchants assisted pirates in fitting out their vessels. The line between piracy and privateering was shadowy.

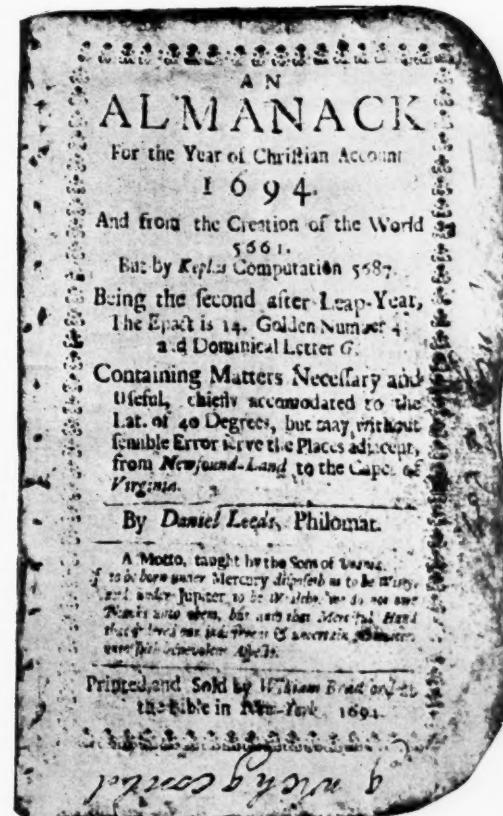
Before Bellomont had sailed from England he had commissioned Captain Kidd to suppress piracy. Kidd fitted out in New York and sailed in the *Adventure Galley*, a vessel with thirty guns. At Madagascar, Kidd, it was said, then turned pirate himself. Bellomont was instructed from England to arrest him

if he returned to New York City. Kidd did return, and then made cautious overtures to Bellomont from Oyster Bay, sending to him some booty. Bellomont decoyed him to Boston, where he was arrested in July, 1699. He was sent to England, and on May 23, 1701, the noted captain danced on the air at Execution Dock.

His trial at the Old Bailey was unfair, and the nature of Bellomont's agreement with him was the subject of a violent political controversy. It was charged that Captain Kidd's expedition was really a private venture for profit on the part of Bellomont and his associates. Recent investigations have exonerated Captain Kidd on the charge of piracy.

While Kidd was held in chains in England, Bellomont left New York City for a pow-wow with fifty Indian braves. He was forced to spend a week smoking and drinking with them and enduring the odor of the bear grease with which they had smeared themselves so liberally.

His disgust was so great that when he returned he wrote a letter to some friends in England relating his experience and pointing out the hardships he had to



The first almanac printed in New York City
The Julian Calendar was used, January being designated the eleventh month, while the calendar ended with December, the tenth month. Only two copies of this almanac exist today

endure while in governmental service. William Bradford was ordered to print this, but he did not consider the letter a public document, and evaded the job by continuing to plead an indisposition. The governor was finally forced to turn it over to a copyist, and on October 31, 1700, the gubernatorial displeasure was manifested by an order displacing William Bradford as printer to the King. Bradford had not gotten along well with Bellomont prior to this because of the governor's retrenchments.

But Bellomont died shortly after removing Bradford, and in January, 1701, Bradford was reinstated with his salary increased to £75 per annum. He had previously obtained an increase to £60, and from time to time succeeded in getting allowances for extra work.

Up to 1709 no paper currency had been printed in New York City. On May 31 of that year the first issue came from the press of William Bradford. He was now official printer of New Jersey as well as New York, having received the appointment in 1703. With slight interruptions the position was his for thirty years. His prestige and responsibilities were growing. The legislature in 1709 appointed him to undertake the publication of all the acts of the assembly then in force. The idea, plan, and execution were Bradford's, and the book is still a work of authority. Bradford was also a copper-plate engraver, and the maps were engraved by him.

By 1712 Andrew Bradford, the little boy who came to New York City with his father in 1693, was a man of twenty-six—and a printer. He went to Philadelphia and founded a press which was operated by the Bradford family for over a hundred years—until 1825. When Benjamin Franklin was seventeen he went to Philadelphia, and one of those he called upon was Andrew Bradford, then established eleven years. Franklin wrote: "He received me civilly, gave me a breakfast; told me I should be welcome to lodge at his house and he would give me a little work to do now and then until fuller business should offer."

Franklin went to see Andrew Bradford in Philadelphia upon the suggestion of William Bradford, upon whom Franklin called in New York City after leaving Boston. William Bradford did not need an assistant at the time, but said that Andrew might.

Afterward Poor Richard did actually work as a compositor for Andrew Bradford. But he did not think much of the newspaper which Andrew Bradford was publishing, referring to it as "a paltry

thing and in no way interesting." And Franklin referred to William Bradford as a "crafty old sophister." As Franklin was not noted for being ingenuous himself, it is hard to see why he complained of shrewdness in another man.

In 1714 William Bradford moved to the northwest corner of William Street and Hanover Square, the place from which he was later to issue New York City's first newspaper. Shortly after establishing himself in New York City he had named his press "At the Sign of the Bible." This name was retained and he continued to sell printed matter.

William Bradford was then an old man as to years, but not in spirit. New York City had no newspaper, and it is very probable that he had long considered publishing one. Since 1719 his son, Andrew, had been issuing the *American Weekly Mercury* in Philadelphia. So in 1725, when he was sixty-two, William Bradford started New York City's first newspaper—the *New York Gazette*. No copy of the first number exists, but the date of it has been established as November 8, 1725. The *Gazette* was printed on a half-sheet of foolscap folded to make four pages, making the page size about 12 by 7½ inches—smaller than our tabloids. This was the humble beginning of the great flood of newspapers

which now issues from the innumerable presses of New York City.

Generally speaking, there was not much local news in the *New York Gazette*, the foreign items predominating. There were dispatches from London, Constantinople, Vienna, Madrid, Paris, and other European cities—and the fact that things happened weeks or months before publication did not dull the edge of the news. Official proclamations were featured, and occasionally there was a long, controversial letter from some man.

As for advertising, notices offering rewards for runaway slaves were rather plentiful. At the foot of Wall Street there was a slave market, and the auctions held there were advertised. Wives left the bed and board of their husbands then as they do now, and the indignant husbands paid for advertising warning everybody against extending them any credit. Furniture and dry goods were advertised by stores that sold these things, and Bradford himself took space for items like this: "Very good fresh oatmeal to be sold by the printer hereof," and "Very good mill'd stockings to be sold by the printer hereof."

William Bradford was not made very wealthy by the *New York Gazette*. Two years and a half after the paper was established he reckoned his loss at £35, not counting the cost of news-gathering and delivery. In 1736 it was necessary to invite attention to the fact that collections were slow, many subscribers being from three to seven years in arrears. Circulation was in the hundreds. Up to 1832 only the well-to-do could afford the luxury of newspapers.

In addition to editing and publishing the *Gazette* and filling his duties as the printer to the King, William Bradford printed some noteworthy things. There was the first history of New York City in 1727, and the "Plan of the City of New York from an actual survey by James Lyne" in 1728.

The map is of great interest and value to students of early New York City, presenting it in great detail. There was a rope walk on Broadway above the old Astor House; Broadway was an open street from the Battery to that point. Over a hundred years later New York City had the map printed in facsimile for use in connection with a controversy regarding the line of piers on the west side of the city. In 1849 Congress made the Bradford map a national document.

Thereupon the Morris and Van Dam factions started, on November 5, 1733, New York's second newspaper, the *New York Weekly Journal*. John P. Zenger,

When the Consumer Unwraps Your Package

WHEN you pay money for newspaper advertising space, all you buy is a chance to tell a great many people what you sell and why it is to their interest to buy.

If you send out goods in packages, such a chance is yours for nothing—for you can utilize space that costs you nothing.

A printed slip or folder enclosed with the goods will go directly to the men and women who open your packages. This enclosure should be prepared with much care and also with much thought.

In your advertisements you know the value of good typography and clear, attractive printing. In package enclosures better printing on better paper is equally worth while. This is only one of many printing ideas we would like to talk over with you at any time.

WILLIAM ESKEW, PRINTER
PORTSMOUTH, OHIO

An envelope enclosure

who had once been Bradford's assistant, was the ostensible publisher. The *New York Weekly Journal* was strongly antagonistic to the government. The governor and his council were satirized and the replies made by the supporters of the governor through William Bradford's paper were ridiculed. In November, 1734, Zenger was arrested for libel.

Governor Morris pronounced the trial of Zenger to be "the germ of American Freedom." Two of the best attorneys in the province came to the defense—James Alexander and William Smith. They were disbarred for challenging the validity of the commissions held by Chief Justice James Delancey. Andrew Hamilton, speaker of the Assembly of Pennsylvania and a brilliant lawyer, replaced them. Out of the past came the principle which William Bradford had bravely enunciated forty-three years before in Philadelphia—that in a prosecution for libel the jurors are judges in law as well as in the matter of fact. No doubt Zenger, having been associated with Bradford, had often heard of the trial held in Philadelphia. Zenger's attorneys succeeded in having the case tried in accordance with this principle.

In 1744, having held the office of the printer to the King for over fifty years under four sovereigns, Bradford retired and went to live with his son William. A man named Henry de Forest was at that time associated with Bradford in the publication of the *New York Gazette*. De Forest continued it under a new title as the *New York Evening Post*.

On May 20, 1752, William Bradford passed his eighty-ninth birthday. Three days later he arose as usual and went for a walk around the city. But in the evening he died suddenly, of old age. The machine had worn out. The long journey which began in Leicestershire, England, ended in Trinity Churchyard.



Promoting Legibility

Certain characteristics of last year's advertising are easily noted. The modernistic influence is still clearly marked. New type faces are frequently noted. Yet the familiar characteristics are not lacking. Illustrations that are realistic—pictorial, even photographic—are freely used. And in the best practice of the year *layout and types are invariably chosen* to promote legibility, never to interfere with it. Color continues to dominate the advertising galleries, with direct-color photography as a new and interesting development.—From "Westvaco Inspirations."

New Books for the Printer's Library

Gum Arabic in Lithography

George L. Riddell, son of the principal of the London (England) School of Printing, has published "A Physico-Chemical Study of Certain Aspects of Lithographic Printing," which was submitted as the thesis for his doctorate. The book is a scientific investigation into the action of gum arabic in lithography, and should be of value to those needing the benefits of research in such directions. Inquiries on this book should be addressed to THE INLAND PRINTER.

On Printing Instruction

"Senior High School Printing," by R. Randolph Karch, the supervisor of printing in Steubenville (Ohio) public schools, is presented in loose-leaf form, the writer believing that this arrangement simplifies instruction and eliminates confusion. The pupil places his test sheets, layouts, and proofs back in the book after they have been marked, and grades can be written on the contents page for the instructor's convenience when making out term grades. This book is of intensely practical nature, and should prove of genuine worth in instructional use. Inquiries on this text should be addressed to the book department of THE INLAND PRINTER.

A Book on Photogravure

"Photogravure: a Textbook on Machine and Hand-Printed Processes" is written by H. Mills Cartwright as a thorough and detailed study of this field of printing. It covers competently the preparation of originals, photographic operations, retouching negatives and positives, copper plates and cylinders, the carbon resist, etching, machine printing, and hand-printed photogravure, and the text is illustrated with sixteen figures depicting machinery and other equipment. Those who are seeking complete information on photogravure within two covers will want this book, which may be purchased through The Inland Printer at \$3.65 postpaid.

Printing History for Students

"The Student's History of Printing," compiled by Merritt Way Haynes, is an intelligent effort to summarize printing history in brief, simple, and inexpensive form for those for whom the usual history of printing is either too advanced or too costly. The author's preface gives

credit to Henry Lewis Bullen, editor of The Inland Printer's Collectanea Typographica department, for assistance rendered him through the facilities of the American Type Founders Company's Typographic Library and Museum.

A helpful feature of this book is the starting of every paragraph citing a historical event with the year and country set in bold-face. The close association of each event with its time and place goes far to impress the entire history upon the students' minds in proper sequence. The book will be found of special value for printing schools and for every apprentice or student who wisely wants to understand the historical background of this great industry, and the price is certainly modest enough to suit any purse.

"The Student's History of Printing" may be purchased through The Inland Printer at \$1.55 postpaid.

Advertising Art

Doubtless you smile at thought of the reviewer who has not read the book he reviews, but finds refuge in quoting the chapter headings. Nevertheless, THE INLAND PRINTER—written and edited to express authoritative thoughts intelligibly in the fewest possible words—freely follows this method when the nature of the book calls for such a review. "The Art of Advertising," by Manuel Rosenberg and E. Walker Hartley, comprises a multiplicity of fine advertisements plus brief pertinent discussions, including comments on the following:

The Story of Advertising; What Choice Technic?; Drawing for Color Reproduction; Picturized Action; Basic Ideas in Commercial Art; Beauty and Distinction Appeal; The Modern Note; Backgrounds Compel Attention; The Cameraman, Too, Is an Artist; Putting Life in Still Life; Poster Art a Fine Art; Simple Rules of Composition; How Perspective May Be Made Easy; The Layout Artist; Catalogs, Folders, and Broadsides; Art for House-Organ; Banking Takes to Advertising; Mechanical Art Made Interesting; The Artist of Architecture; The Fine Art of Selling to Milady; Campaigning for Medicines; Hotels and Restaurants.

The many advertisements reproduced are accompanied by comment as to their artistic qualities, and the entire volume will be found of tangible value to art directors, artists, and departments who are concerned with preparation of high-grade advertising. "The Art of Advertising" may be purchased through The Inland Printer at \$5.25 postpaid.

Collectanea Typographica

By HENRY LEWIS BULLEN

The Light of Civilization

When wrapped in folds of densest gloom
 Dark Superstition awed the world,
 Consign'd fair Knowledge to the tomb,
 And error's sable flag unfurl'd,
 Earth heard the mandate from the skies:
 "Let there be light! Great Art, Arise!"
 —Samuel Woodworth, 1785-1842



Samuel Woodworth (1785-1842), printer-poet, and author of "The Old Oaken Bucket"

Samuel Woodworth, author of the above-quoted verse, was a compositor, born in Scituate, Massachusetts, in 1785, died in New York City in 1842. In 1826 he issued a 252-page volume of his "Melodies, Duets, Trios, Songs and Ballads," with copperplate title page and frontispiece. It was favorably received, and assures him a permanent place in the biographical dictionaries. Nineteen years after his demise his complete poems were published, and increased his fame. His best-remembered piece is "The Old Oaken Bucket." Proud of his trade, he wrote several poems in praise of printing, several of them by request for printers' celebrations. How many printers agree with Woodworth that printing is a "Great Art"; yet there is no greater! Woodworth's portrait, shown herewith, is reproduced from a lithograph made when he was famous.

* * *

The printer who realizes his importance as such will soonest achieve importance in the eyes of his community.

An Early Competitor of the Typemakers

Collectanea has in various capacities been handling types every year since 1872, and in all those fifty-eight years there has existed the desire among numerous proprietor-printers to get away from the necessity of buying types, notwithstanding the fact that those little pieces of metal are the most important items in their art, without which it would not exist. It is inexplicable to *Collectanea*, although still a fact, that so many printers desire to produce their own types, which are never (and cannot be) as well made, and which, under many conditions, cost considerably more.

As a sales manager *Collectanea* learned that the average proprietor-printer would exaggerate the extent of his type purchases. Most typefoundries handle "everything for the printer," and are therefore constantly billing the printer for this and that which are not types; but the psychological effect certainly is, in many instances, that the printer acquires the idea that the typefoundry is a drag on his income, and, whatever the items may be, they are mentally classed by him as "types." He buys paper cheerfully, because he passes the cost of it on to his customer (too often at net cost, and generally with a very small margin of profit). But he most unreasonably seems to class types as an expense item, although every use of them is properly chargeable to the customer for whom they are used.

There should be a very definite charge for the use of types, which is quite another thing from charging the cost of types into the overhead. There never was a more mistaken idea in printers' thoughts than that "composing rooms [per se] do not pay." Those which did or do not pay are simply examples of business incapacity. There are about three hundred businesses now running in the United States which confine themselves solely to composition, and which are usually exceptionally profitable.

The most successful master printer now among *Collectanea*'s acquaintances, judged by percentage of net profits—successful in deriving a net income of nearly fifty thousand dollars a year from his printing office, and in possessing that kind of a reputation which attracts the better class of customers and holds their confidence and esteem—never includes his types in his annual inventories, because he has a system of recover-

ing the costs of his types during every year from his customers, just as surely as he recovers the cost of the paper (plus his sufficient profit) from the customers for whom the paper was bought. He buys his types with great discrimination as to their faces, and he buys large fonts. He does not use composing machines.

To most proprietor-printers this will seem incredible; nevertheless it is true. And what, after all is said, do these charges amount to when assessed on every order? Not so much as most of the printers would imagine. Printers never hesitate specifically to charge their customers for electrotype plates, because the plates are of no use to other customers; and yet, so far as the printed results are concerned, can the customer tell whether the printing he pays for is from plates or from types? It's all in the way a printer looks at it. Some might better be in the business of printing from plates furnished by their customers, on paper likewise provided, so that the problem of charging the customers would be reduced to counting the number of impressions delivered by a press. Men have grown rich doing just that, and were as happy as it was possible for such men to be in doing it!

The last job *Collectanea* had as a journeyman compositor was in a well known printing house in Boston that is now being very profitably operated by the fourth generation of the descendants of its founder. And when *Collectanea* worked his fifty-nine hours a week there—quite happily!—that office had no cylinder press, yet it printed a weekly paper and much bookwork. There were three job platen presses, the larger work being all "sent out." In fact it was operated as nine-tenths composing room, and it paid, because the proprietor knew the value of type composition to his customers—a different and higher type of man than those who would have their composition "done out" and are satisfied when they see their presses a-going round and round, careless of what the presses are putting on the paper and "what it is all about."

The foregoing reflections are induced by the recent acquisition, as the result of persistently digging for material relating to the history of printing, of a book issued in Paris in 1783 by the Royal Academy of the Sciences, *Recueil de Mémoires sur la Mécanique et la Physique* ("Essays Relating to the Mechanical and Physical Sciences"),

in which is a detailed and also illustrated description of an apparatus (*machine à graver*) for preparing printing plates without the use of types. This is the earliest of the inventions for avoiding use of types. The inventor was the Abbé Rochon, a member of the Royal Academy.

Herewith is shown a reproduction in reduced size of a book page prepared by Rochon's apparatus and printed on a copperplate press in 1782, a year before he was granted a patent. There is also shown here, in reduced size, one of the four views used in Rochon's description, all engraved



ESSAI DE GRAVURE

Exécuté en 1782 par le modèle de la Machine à Graver dont on a donné la Description dans cet Ouvrage.



Dieu parle et le Chaos se disait à sa voix,
Vers un centre commun tout gravité à la fois,
Ce ressort si puissant l'Amé de la Nature,
Etoit enséveli dans une nuit obscure,
Le compas de Neuton mesurant l'Univers,
Leve enfin ce grand voile et les Cieux sont ouverts.

Il déploye à mes yeux par une main savante,
De l'Astre des Saisons la robe étincelante.
L'Emeraude, l'azur, le pourpre, le rubis,
Sont l'immortel tissu dont brillent ses habits.
Chacun de ses rayons dans sa substance pure,
Porte en soi les couleurs dont se peint la Nature,
Et confondus ensemble, ils éclairent nos yeux,
Ils animent le Monde, ils emplissent les Cieux.

Reproduction in reduced size of a page composed on a machine (also illustrated) invented in 1782, which was expected to supersede the use of types on bookwork, broadsides, etc.

by hand on copper in a masterly manner. Rochon tells us that his invention was inspired by our own great Benjamin Franklin, who was then living in Paris and who was also a member of the Royal Academy, which had conferred on him a special gold medal for his achievements as a scientist. Doubtless Franklin read with interest the book now rare and happily joined to our library, although 1783 was one of his busiest of years, for in it, and largely through his statesmanship, these United States had been accepted as an independent nation by all the great powers. The victory was Franklin's, no less than Washington's!

Rochon says that Franklin had explained to him experiments in producing printing plates without any types. (*Et tu, Franklin!*) Franklin, in these experiments, inscribed whatever he wished to print on paper with a pen and gummy ink, which was immediately sprinkled with iron dust, after which the inscribed paper was placed face down on a soft metal plate, with a smooth iron plate on top. The plates were then subjected to pressure until the incrusted lettering was sunk into the soft metal, forming an intaglio which could be printed from a

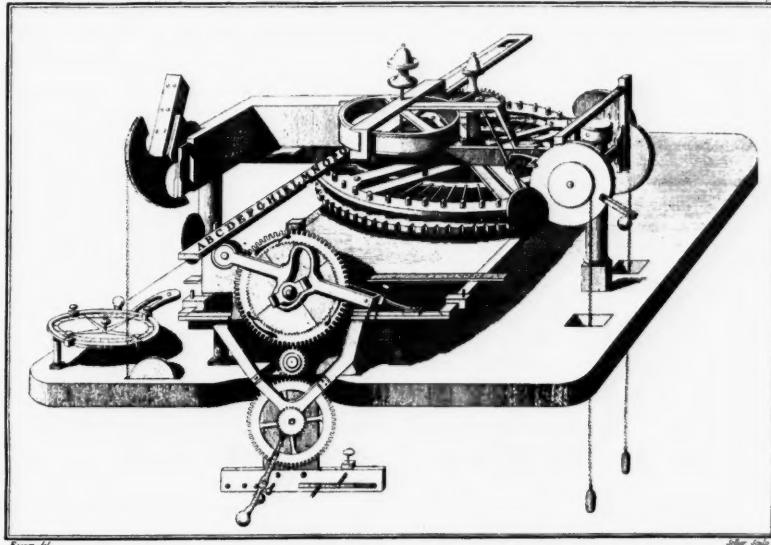
copperplate press. Commenting on this feasible method of "beating" the typemakers, Rochon truly says that "if such a method actually proved to be more rapid than printing from types, one is forced to admit the examples were most disagreeable." Rochon tried to get more agreeable results based on Franklin's idea; hence his invention.

In the picture of Rochon's apparatus, observe the central circular construction, with serrated edge, placed over a bed plate. Note round pin-like projections passing through the serrated plate and the plate above it. These possess letters (engraved in steel)

movement, so that any of the characters could be placed in any desired position on any plate the bed would hold. The indicating bar, on which the letters of the alphabet (caps and lower-case, etc.) are seen to be engraved was movable lengthwise, and when a letter on it was properly positioned the bar automatically connected with the corresponding punch, which would then be pressed into the copper plate.

No failure could have been more ingeniously devised. However, the phrases used in explaining its promised performances were much like those which have become

Pl. 7



Pl. 7
Reproduction from a copperplate engraving of a highly ingenious machine, invented in France in 1782, in an attempt to make practical a suggestion by Benjamin Franklin (then residing in Paris) of a method of printing that would to a large extent make the use of the typemakers' product unnecessary. See description of this novel machine under the heading "An Early Competitor of Typemakers."

on their ends—they are letter punches. The stems or shanks of the letter punches have parallelepipedal bearings, so arranged that, notwithstanding the circular movement of the frame in which they were held, the letters were always in line at right angles with the plate upon which they operated. The method of operation was this: A copper plate of the size needed was coated with an acid resistant; then it was secured on the bed, after which these letter punches were pressed through the "resist" (as it is now called by etchers) into the copper, shallowly. After the page or composition was thus completed on the plate, an acid etching fluid was applied to "bite" the letters into the copper, thus providing a plate suitable for use with a copperplate press.

The results were of course unsatisfactory, as our example shows; but nevertheless the mechanism was highly scientific, and proved to be the forerunner, in some of its details, of scientific apparatus effective for other purposes. In it Rochon made a valuable contribution to the science of mechanical movements. The bed had a lateral movement, and the circular construction holding the punches a longitudinal

familiar in praise of later and better inventions. Says Rochon:

It is generally conceded that machine work has many advantages over hand work. There is a gain in speed, and often the product is more perfect. The principal advantage is economy. . . . My machine assures greater accuracy in printing scientific works. After the plates have been used they may be held in reserve for future reprintings, without the least fear of alterations through accident as is common with type forms. . . . There is also economy of space. My machine and a press take up comparatively little room, and, therefore, are better adapted for printing on warships and with moving armies. Even if the cost of printing by my invention were greater, there are many advantages that will commend it to progressives, notably the fact that *no expertness is required that is not within the grasp of any intelligent person!* [How familiar!]

Who shall say that Rochon's inventiveness was wasted? Inventors, many of them, learn through the failures of other inventors. Edison insists that his researchers must dig out the failures with great particularity, as he claims he learns more from the failures than from the successes.

* * *

The good opinion of a boy in a printshop is not to be lightly esteemed. May every printer be worthy of it!

COST AND METHOD

By WILLIAM R. ASHE

This department deals with problems of cost accounting and production, and practical questions will be welcomed. However, estimates upon specific jobs will not be furnished

A Simple Method for Figuring Cost of Stock

Stock-cost calculations can be simplified and made with fewer errors by putting down the number of sheets, multiplying by twice the ream cost, and pointing off three places.

Thus: The cost of one ream and 367 sheets of 17 by 22, twenty-pound bond, costing \$4.00 a ream, would be figured as 867 sheets times \$8.00, or \$6.936.

Pricing Jobwork

I want some short and convenient method for estimating my jobwork. Will you suggest some such method to me?—Alabama.

A price list is the most convenient and at the same time the safest method for pricing jobwork. There are several good lists available, any one of which will pay for its cost on a few jobs, and we are sending you the addresses of the publishers. With a little work and patience, however, any printer can within a short time accumulate sufficient reliable production records from which to make up his own prices.

A very novel and useful scheme can be operated with the help of a filing cabinet, the kind used for insurance forms, with wide, shallow drawers. Get one with not less than twenty to thirty filing and index spaces for light-form letterheads and heavy-form letterheads; light- and heavy-form envelopes; about three classifications, light, medium, and heavy, for printed ruled office forms in different standard sizes; three classes each for all dodgers, handbills, and placards, and also compartments for business cards, tags, stock ruled billheads, statements, and similar matter.

Place this cabinet in your sales office along with mounted samples of selected pieces, and accumulate samples to each section from different currently finished jobs. This will provide a fresh supply of samples at all times to show customers.

In each drawer place a specially prepared card for noting job number, quantity, and time actually used on the

composition, makeready and press running, cutting, folding, and the various bindery operations, for each job sample filed. By placing your job number on back of samples you can pick up the actual production time from the production card in drawer from which sample was taken and figure your estimate quickly and accurately, considering, however, the average time for the composition, average makeready and running, etc., as well as production shown for individual jobs in contrast with customers' requirements.

This system will eventually supply practically all the production information you need, and in time will prove a most valuable feature. The few necessary minutes every day or two until your records become complete amount to no more time than you will in the meantime spend looking up estimating data or asking the fellows in the shop, and will be less expensive and far less hazardous in the long run.



Dotty

One of the series of cartoons on Newspaper Foibles of 1930, which is reproduced here by permission from *Editor and Publisher*. The artist who produced this, Pierre Artigue, is the staff cartoonist of the Los Angeles *Express*

Here Is Another Reason for the Vanishing of Profit

Quite a number of large plants are finding themselves in an awkward position where a large part of their sales volume arises from outside labor purchases. Recently a printer presented what to him appears a problem, and we would like some comment and opinion from readers having similar difficulty.

An amount of approximately \$75,000 had been expended during the year for outside artwork, machine composition, and bindery work. It is the claim of this company that outside purchases won't stand more than a 10 per cent addition for handling plus profit. The firm claims that a proportion of selling salaries and overhead expenses justified by total sales should apply directly to these outside purchases, but that under its system all such overhead expenses have been charged against its own producing departments, because these expenses could not be recovered as selling charges on outside work.

As a consequence the firm is developing unreasonably high factory department costs which it cannot get, and it is using selling rates which are about half the actual rates. The result is a sizable loss because of this differential between too high actual costs and the fair scale used in estimating cost.

It was found, following full consideration, that approximately \$16,000 of selling expense and overhead could have been fairly distributed as directly applying to these outside purchases. The company had actually recovered \$7,000 as a handling charge, which partially compensated. After being shown the proper use of hour costs exclusive of selling and the addition of a percentage on total job cost to cover selling expense and a proportion of overhead applying, the officials of the firm claim that practices now prevailing will not permit more than a 10 per cent addition.

If this is true universally, all printers should recognize that they can hardly

recover enough on outside purchases to pay the salesman his commission, and that the house must handle all outside work gratis and expect no contribution or provision from outside sales for absorbing expenses.

The problem always remains, however, that there are sales expense and a proportion of overhead cost applying to this element of sales which will run between 15 and 20 per cent. This house calculated it at 21 per cent in its business, which I believe is too high because of too much overhead allocated to outside purchases in the firm's calculation.

The question comes up for answer, is 10 per cent enough? I don't believe it is. On the other hand, I believe 20 per cent would be necessary to cover salesmen's commission, selling expense, and a fair proportion of overhead and handling. What is your experience?

Estimating Hand Composition

A great many of the letters we receive bring up problems of estimating, and estimating is closely related to costs and method. While we cannot undertake the job of figuring individual estimates, we believe that the presenting of some simplified estimating methods will fill a great need and lead many printers to more intelligent pricing. Then, too, the production of every job should be checked against some average standard of performance, and the data we furnish will be found helpful for this purpose. We will start off with the hand composition this month, the slug-casting machine next month, etc.

Several days ago the foreman of a composing room handed me a two-color 4 by 9 blotter and asked how long it should take to set it. What appeared to be a five and one-half- or six-hour job without a careful estimate actually took seven and one-half hours of time. I would have calculated the composition from snap judgment at five hours, which at \$4.00 would have figured \$20.00. Instead it was worth \$30.00 according to actual time of a first-rate compositor, and from a detailed estimate the time was shown to be okay.

Most of us look over a job and estimate it at two hours or any figure we think approximately near a reasonable amount of time. More often we think in terms of what we or the foreman or some fast compositor could do, rather than in terms of what is actually being done on an average by the entire force. We must learn to estimate by averages, because jobs are actually costing in the final net results according to average

performance. Try and think of the entire force as representing one invisible man whom we shall call U. R. Average, for it's his time you are selling and his time you are paying for. Also reconcile yourself to the fact that, although not usually a slow workman, U. R. Average is not a fast workman when his production is contrasted with the higher efficiency of your fastest man.

Now then, this leads up to the average figures you will next see, and will probably make you understand why we can't publish anything but Mr. Average's performance, and why you should estimate on the time of neither the fast nor the slow compositor. One will lose money for you on every job you take, and the other will lose customers for you on every job you figure or bid on.

Allowance must be made to cover what we might call preparation, or the time used for marking up, casting off job, getting the case, etc. Experience bears out the justification of charging the average job with 2 units of time, or 12 minutes, as a precharge, excepting envelopes or jobs of only two or three lines, for which the precharge should be 1 unit, or 6 minutes.

A charge should next be made to cover white space which has to be filled in. The minimum for this is 1 unit for 24 square inches or less; 42 square inches, 1½ units; 60 square inches, 2 units; 78 square inches, 2½ units, and 100 square inches, 3 units. At this rate the form-surface charge on a 14 by 22 card with a 240-square-inch form surface would be 7 units, or 42 minutes.

Type lines divide into four natural classes: namely, body type (twelve-point and smaller); display (the type larger than twelve-point); box-heading lines, and side-item lines. Setting of body type should be figured at: 10 words or less, 3 minutes, or .05 hour; 20 words or less, 6 minutes, or .10 hour. At this rate 100 words would be figured to require 10 times .05 or 5 units, 30 minutes. Larger amounts of straight matter should be figured at the rate of 700 ems an hour. Foreign language or technical matter should be figured at double time.

The setting of display lines should be on the basis of: 5 inches and less, 3 minutes, or .05 hour; wider-measure lines, 6 minutes, or .10 hour. Foreign language or technical matter should be figured at double time.

Box headings should be figured at the rate of 3 minutes, or .05 hour a line.

Side-item lines are to be figured at 5 number lines to every 6 minutes, or .10

hour; three- or four-word lines, 3 minutes, or .05 hour.

For ruled boxes and borders, measure the square inches within rules or border; as, for instance, a 6 by 9 page would measure 5 by 7, or 35 inches.

	Unmitered Corners	Corner Pieces	Mitered Corners
30 inches or less . . .	.05	.10	.15
50 inches or less . . .	.10	.20	.30
100 inches or less . . .	.20	.30	.40
200 inches or less . . .	.30	.40	.50
300 inches or less . . .	.40	.50	.60
500 inches or less . . .	.60	.70	.80

On miscellaneous items, charge for each item as noted:

Spaced items—two-line letters, brackets, ornaments . . . . .	.10 hour
Cuts, regular shape . . . . .	.10 hour
Rules, ordinary simple spacing . . . . .	.03 hour
Rules, odd spacing to register . . . . .	.05 hour
Vertical rules . . . . .	.05 hour
Rules in type lines . . . . .	.05 hour
Plugging type inside mortise, a measure . . . . .	.20 hour
Running heads, not letter spaced . . . . .	.10 hour
Running heads, letter spaced . . . . .	.15 hour

When setting duplicate forms, if another form is set to run job two up, figure first form at time less 25 per cent for setting duplicate. In dividing for color, charge for any item not set in original form, and don't forget the extra lockup! Also charge 3 minutes, or .05 hour, for each unit of matter lifted from original form, and 6 minutes, or .10 hour, for each mitered box or border lifted, as well as one unit of time for stone register.

JOB-PRESS LOCKUP TIME

25 square inches or smaller, 6 minutes	.10 hr.
50 square inches or smaller, 12 minutes	.20 hr.
75 square inches or smaller, 15 minutes	.25 hr.
Larger forms, 18 minutes . . . . .	.30 hr.

On intricate forms of complicated borders, rules, type run around cuts, or forms requiring very close register, add 50 per cent to time given.

NOTE: Time figured for the various items includes sufficient for makeup.

The Composing Room

From different authentic sources we find that the factory payroll runs about 28.8 per cent of the selling price, figuring a 10 per cent net profit. What we want to know is, what part of this percent applies to payroll of the composing room?—Ohio.

This is indeed a rather difficult question, the answer to which must be found in individual shop conditions. Since the relation of composition to presswork is altogether dependent upon character of business and length of press runs it remains for the individual manager to study the question from this viewpoint.

I might say that in a shop doing entirely commercial short-run work a

force of three hand compositors and one machine operator might under average conditions be ample manning for one cylinder, one Kelly, and three platen presses. However, this would be pure guesswork, though under normal conditions such a force should be able to keep this equipment reasonably productive.

But there is a more scientific method for gaging the economy of composing-room payroll, under which method the number of compositors employed or the relation of composing-room payroll to press payroll or equipment does not enter the considerations. This more certain checkup is based on the economy of wage cost a chargeable hour and a unit of production.

Suppose for instance that your shop is continuously crowded with work, and that your equipment has a capacity for turning out, we will say, between \$6,000 and \$6,500 of business a month under loaded conditions. You would possibly employ four hand men instead of two or three as would be the case in poorer production periods. The point is, it doesn't matter how many men you use, how much the payroll is, or the ratio of the composing-room payroll to the pressroom payroll, because these views furnish no scientific basis for economy.

tivity is a chief variable in cost and experts greatest influence on final cost, it is of utmost importance that every dollar of wages be made as productive as possible. In a jobshop with plenty of material and favorable working conditions, from 60 to 65 per cent production should be expected as an average of the entire force, allowing 35 to 40 per cent for distribution and other nonchargeable time, which should be ample for keeping the composing room clean at all times. From 75 to 80 per cent is possible under non-distribution conditions.

If the scale is \$45.00 to \$50.00 for 44 to 48 hours your average wage cost over the entire force should run from \$0.90 to \$1.00 a payroll hour, allowing for a man or two over the scale and the wage of apprentices under the scale, whose time should enter into calculations.

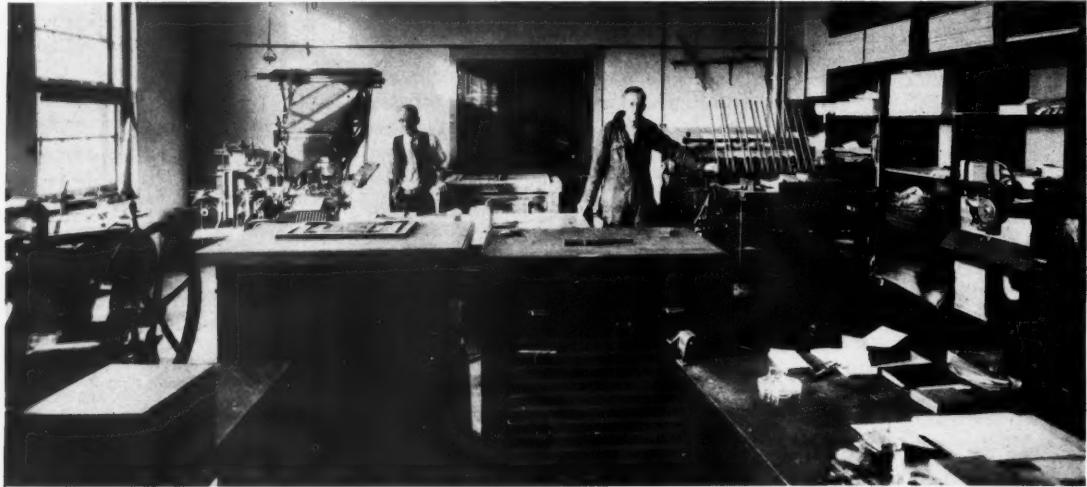
Keep an individual record on each compositor by use of a standard-form daily report of all chargeable and non-chargeable time. Total these for the department each day and watch the productivity daily, weekly, and monthly, so that production will be kept up to a certain determined standard and the cost a chargeable hour down to average. In addition make a regular checkup of individual efficiency as a means of unit

of checking individual job time, as any workman can stretch out time and show a high productivity. Use the estimating tables reproduced in this issue for this purpose, or, better still, have some practical authority appraise the production of men in your own plant.

Veterans' Hospital Maintains Excellent Printshop

The Edward Hines, Jr., Hospital, at Maywood, Illinois, the huge institution devoted to the treatment and rehabilitation of our war veterans, is now operating a small but well-equipped printing plant. The shop was first started in 1925, when the American Legion Auxiliary presented to the hospital a job press, imposing stone, and paper cutter. From other sources were received a typesetting machine, proof press, a power stitcher and binder, mailing machine, cases of type, and other equipment.

The printshop is operated as an occupational-therapy project; that is to say, its primary objective is to provide interesting and gainful occupation for the convalescing veterans who are already printers or who want to learn the printing trade. Many of the business forms



View in printshop of Edward Hines, Jr., Hospital for disabled war veterans, located at Maywood, near Chicago. Standing next to the linecasting machine is Ralph V. Ingram, instructor. Magazines and smaller work are printed by the veterans

It does matter, though, at all times and under any conditions, whether or not the final unit cost is economical.

If four men are paid \$864.00 for 720 total payroll hours, it means that your wage cost is \$1.20 a payroll hour and that you should get at least 55 to 60 per cent productive time out of the 720 hours. At 60 per cent your wage cost a chargeable or sold hour would amount to \$2.00. For the reason that produc-

cost control, inasmuch as the final set job cost is far more important than the cost an hour. For your information, the U. T. A. average wage cost a chargeable hour for hand composition is \$1.56, and the total all-inclusive cost is \$3.60 at 63.8 per cent productive time.

If you will find your costs and control them from these angles, your judgments will be fairly and more accurately formed. But remember the importance

required for use in the hospital are produced in this shop by the patients. The two most ambitious pieces printed are *Trench 90*, a bimonthly paper, and *Chevrons*, a 10 by 13½ magazine, both of which deal with information and timely news concerning the patients and staff of this hospital. A fine piece of work is being done by this printshop through the satisfaction and practical benefit it affords the veterans.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

Pictures Crowding the Papers

Pictures and pictures; the daily press says, "More pictures!" And the trend is all in that direction. Circulations are climbing all the time, so it must be the thing. The newspapers of today are so changed from the newspapers of even twenty years ago that they appear a different product, with their very extensive wire services and almost hourly pictures to go with the news.

Telegraphic news services are kept stepping to maintain the pace required by their members. A ship landing in New York City with important passengers must be pictured along with the news story concerning it. A championship prizefight requires ringside pictures ready for the breakfast table the following morning—and it matters not if it is in Jersey City, Chicago, or Los Angeles, the pictures are there. Now the divisional offices of great news-gathering organizations are planning state picture services on an independent basis, providing such features to members in each state if they wish for it.

Movies and still cameras click at all points of interest; airplanes and express rush films to the nearest developing stations, and within a few minutes the telephoto is forming the scenes on cylinders to be rephotographed and matted for the newspapers in each district. "People want to read pictures," assert the managers. And pictures are furnished, regardless of expense or hazard.

"Each daily newspaper has become a magazine as well as a newspaper," say the managers. Feature services and stories prepared by experts are made up and sent weekly for reproduction in individual newspaper plants, at a co-operative cost that comes within the means of even the smallest dailies.

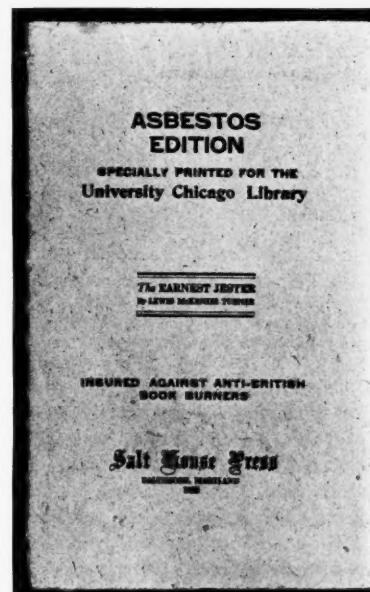
Comic supplements, now an age-old feature, seemingly hold their place in our family Sunday papers—yea, even to the third and the fourth section. Where there are children it is a forenoon's job to pacify the little ones with a reading

of the absurd trash that necessarily is mixed with worth-while comics so that extra sections may be filled.

And what is the end of all this? You tell. To this writer it seems that weeklies will fall for the same thing, and in due time have some process for reproducing pictures and mats to make more pages to satisfy the craving for pictures, entertainment, folderol, and jazz.

Many good country weeklies now systematically feature photos, scenes, and some artistic pictures made for their service by concerns far away. From one to a dozen photos of people always appear in some of them; others catch the popular fancy with reproduction of accident scenes or curious or exciting situations, at no matter what the cost.

All of which spells the sure and certain decline of the publication which cannot find the means to keep pace with the times; while those which exploit the jazz spirit may become more popular.



This asbestos book cover, of full size and fittingly printed in flame red, is a fair shot at the book-burning nonsense that disgusted Chicago's citizens not so many months ago

A System of Local Advertising Discounts

We have received a very handsomely executed local-advertising rate card from the Brookings (S. D.) *Register*, with a request for criticism. It is hardly open to criticism as much as to comment, for it is unusual, both as to artistic appeal and contents. It is of four pages on a deep gray cover paper, with olive ink borders running up and down the outside of each page, and the front cover is especially appealing. This card, folded, is a little off-size from accepted A. A. A. rate cards, being a trifle long and not quite wide enough to fit the files. However, that is not a fault, since the card is to be used wholly for local advertisers.

And now to the contents: Top of second page gives the advertising space rates as follows: Political rate, \$0.40 an inch; amusement rate, \$0.35; open rate, miscellaneous, \$0.35.

No attempt is made to spread out the circulation and territorial coverage of the paper; no marketing or mechanical facts; nothing but just a statement of discounts allowed for volume and continuity contracts. An example of these may be profitably considered herewith:

500 to 749 inches used within twelve months, a column inch.....\$0.35

To earn refund of \$0.02 a column inch, 30 column inches of this space must be used each month. The balance of space may be used at discretion of advertiser throughout twelve-month period.

750 to 999 column inches used within twelve months, a column inch.....\$0.34

To earn refund of \$0.02 an inch, 40 inches must be used for each month, etc.

1,000 to 1,499 inches used within twelve months, a column inch.....\$0.33

To earn refund of \$0.02 an inch, 50 column inches of this space must be used each month. 1,500 to 1,999 inches used within twelve months, a column inch.....\$0.32

To earn refund of \$0.02 a column inch, 60 inches of this space must be used each month.

Thus the graduated scale runs on up to 4,000 or more inches with \$0.02 refund a column inch for 200 column

inches to be used each month, and a rate of \$0.28 an inch gross.

For local consumption only, it must be agreed such a rate card should promote a steady use of display space, if not a considerably larger volume from those business houses which naturally prefer seasonal advertising when the rate is the same, whether they are in every week or not. At least the agreement is all on the publisher's side, and leaves little room for dispute or argument if the advertiser fails to make good on the number of inches used. The idea also provides for the advertiser's expansion to larger space at seasonal times or when he requires it—in fact, encourages that very thing—leaving him the minimum space to be used in a month not requiring so much space.

There may be some question as to the volume of business thus required to secure the refunds, and as to the refunds themselves; that is, whether the quantity rate provided for is about the best and fairest basis, and whether the refunds should be made in actual cash or in the way of credit on future business. A gross amount of 4,000 inches a year would mean approximately 80 inches each issue, with a refund of a little more than six dollars a month under the contract, as we figure it. The refund is not very large on a total account of \$89.60 a month, but the \$0.07 an inch lower rate for a 4,000-inch contract augments the value to advertisers materially.

An Easy Plan for Notifying Delinquents

From the *Everglades News*, at Canal Point, Florida, comes a good suggestion regarding notification of the subscribers whose paid up time has expired. Briefly, it is to take the regular mailing list, run it through the mailer some day between issues of the paper, watch the expiration dates that are printed on each label, and where a subscription is about to expire, cut and paste this label on a printed notice to the subscriber. [This notice slip was reproduced in *THE INLAND PRINTER* for April, page 103.] Taking this printed label as direction for the notice, the latter is then placed in a window envelope No. 3 and at the proper time is mailed to the subscriber. A request is made that the notice and label should be returned with the remittance. From these returned notices and labels the subscription record is again made up, and the corrected label is then sent out to the back office for correction of the mailing list.

The idea is recommended by Mr. Sharp, publisher of the *News*, as saving a great deal of labor and time, and as affording the best possible insurance against errors in making the corrections since the actual label that is on the papers when mailed is used for copy on the machines when the operator makes up the corrections.

under a section of the postal rules the same notice might be folded in the newspaper itself and placed in the mails without any extra postage. Within certain limits this may be done, and we believe such notice will gain attention of the subscriber almost if not quite as well as the method used by the Canal Point paper. The notice inserted in the



The Webster City (Iowa) *Daily Freeman-Journal* until recently appeared as shown above, with seven columns and the blackest of headlines. But on January 7 this paper changed its type dress from head to foot, swinging over to an eight-column page of Ionic text with lighter and more shapely heading type throughout, as you will note on the opposite page

This thing of notifying subscribers when their paid-up time is about to expire is the easiest neglected and yet the most vital in keeping up any good subscription list. This simple idea for notifying delinquents at the proper time and then in making corrections without error is worth considering in any carefully conducted newspaper office.

Of course in this system of mailing notices the publisher must pay regular letter postage. We might suggest that

papers may be either pasted inside the folded paper or left there loose, to be shaken out when the paper is unfolded, thus gaining attention of any member of the family who happens to open it, or of all members of the subscriber's family, which would tend to remind him that he should pay for his paper so that the family might not miss any issues.

Modern newspapering needs prompt and careful collection and renewal of subscriptions, however you do it.

Responsibility for Newspaper's Advertising Errors

Once again the question of responsibility for errors which appear in advertisements has come to a show-down, this time in Pennsylvania, where a large store complained that the newspaper had inserted the wrong price on an article advertised. Settlement was made by the newspaper paying the difference be-

printed in any advertising contract or rate card as a protection to the paper against the penalties for errors justly chargeable to delay on customer's part.

The same issue has been brought to court numerous times in the past few years, though we do not recall specific instances. In one case that went into court the merchant was required to show how much of the goods had been sold



The more pleasing and legible effect of the *Daily Freeman-Journal's* new type dress, when contrasted with the appearance of the old dress seen on the opposite page, is obvious

tween the advertised price and the price given in the copy.

The experience has resulted in an iron-clad rule in the newspaper office that no advertising shall be run without the official okay of the advertiser, bearing his initials. It has also resulted in enforcement of a rule that copy for advertising shall be furnished in time for the printers to submit proofs, and refusing responsibility for such errors unless copy is thus provided in time. A clause to this effect might very well be

at the advertised price, in order to determine his loss. In other cases the error in print was explained to customers, and sales made at the erroneously printed price only to those who insisted upon it.

It is therefore well to establish a deadline for advertising copy and adhere to it as closely as possible, all the time impressing the advertiser with the fact that the newspaper will disclaim responsibility if any error occurs because of the rush in preparing forms for the press when copy is late.

Cannot Compel Publication

The anti-chain-store movement still shows no subsidence, and from all reports the amount of funds being contributed to inspire the Louisiana head of the protest, and to carry on the propaganda, is very large indeed. From numerous quarters come inquiries as to whether or not newspapers may legally refuse advertising offered for the chain stores, as a result of the demand of the independents. That phase of the question is to receive more attention at the meeting of the Inland Daily Press Association at Chicago, May 15.

On this point of refusing chain-store advertising or being compelled to publish it, the Inland Daily Press *Bulletin* quotes from a letter from the manager of the Chicago *Tribune* as follows:

So far as the Chicago *Tribune* is concerned, we reserve the right to reject any and all advertisements for any reason whatever, and, so far as I know, we have never accrued any legal expense in defending our position. For years we have refused advertisements of various patent medicines, as well as all advertising for dentists, and although the pressure has been very great at times upon us we have never been threatened with a lawsuit, so far as I know. A newspaper is not a common carrier or public servant, in the same sense that a railroad or an electric light company is, and I am confident no law will compel a newspaper to publish anyone's advertising.

However, the attempt to throttle the newspaper advertising of chain stores might go much farther than an attempt to induce publishers to refuse to run it. It might provoke an action in court under the laws against coercion or boycott, making both the independents and publishers parties to the action.

We have already heard it stated that the chain-store organizations are watching everything that is published regarding their stores, with a view to possible action for libel or damages. It is not to be supposed that these gigantic corporations will silently bear the attack on them, whether it be through newspapers or radio or by other publicity.

The Pledged Word of a Reporter

"Freedom of the Press" is reported to have come up as an issue in South Africa as well as in Illinois, Minnesota, and other sections of this country. As in an Illinois case recently, a reporter of a newspaper has been jailed for refusing to divulge the source of information that was published.

The *Rand Daily Mail* is a leading paper of South Africa. David Louw, the reporter figuring in the case, worked his way into the secrets of a great lottery conducted in violation of the law and

then witnessed the actual drawing. He published details of the under-cover event, and his reports were republished in papers all over the British empire.

Incensed by ridicule of the police in the reports of the drawing, the department of justice had two reporters and the editor summoned to give evidence in the matter. As proof was furnished that Louw was the only one of the three attending the drawing and having personal knowledge of the matter, he was called upon to inform the department of the details. This he refused to do, claiming that the information was privileged, that he was sworn to secrecy to get it, and that on his honor as a gentleman he could not divulge it.

After due warning by the magistrate the reporter was sentenced to eight days in jail, seven days of this sentence being suspended, with the idea that in the meantime he might change his mind and conclude to purchase freedom by divulging news that came to him through a pledge of his word to secrecy.

A la national polls of sentiment, let us propose a referendum on the following propositions: Should newspaper reporters be immune from arrest? Should secret evidence used as a basis for news be privileged? In the interests of justice and lawful government should all persons be compelled to testify regarding that of which they possess positive knowledge, where such testimony will not incriminate themselves?

There are possibilities in this newer game of protection to underworld racketeers in exchange for scoops and news stories. When all our newspapers play it, the reading public may get the most secret and sordid particulars of any old crime, leaving little to the imagination.

Passing of a Community Builder

It was with sincere regret that newspaper publishers and friends of George W. Marble, editor and owner of the Fort Scott (Kan.) *Daily Tribune-Monitor*, read of his demise on March 15. An illness developing after an appendix operation caused his death at the age of fifty-nine.

Mr. Marble had a notable career. As a boy he was one of a family the father of which suffered severe reverses and left George to hoe his own row. The boy was a worker and made good. He was thrifty and possessed of remarkable judgment. From the "devil" on the paper he later became its owner, building the business to large proportions. He invested wisely and became known as the largest property owner in his city.

His daily paper became a power for good, as did its editor. Fort Scott, situated in a delightful agricultural district, was not prospering as it should be. Mr. Marble took up the idea of stocking the country with milch cows. He always kept several fine Jerseys of his own. He believed the farming people should have them and make dairying a substantial industry in that part of the state. He interested several leaders in the program; they went to Wisconsin and purchased Jerseys and other good breeds of cows, shipping them to Kansas and selling them to farmers at no profit to themselves. They even supplied the cash. It was not long till results were gratifying, and the whole of southeast-

ern Kansas began to realize that the poor boy who had become editor, with a vision none of them had had, was their benefactor. The city grew, and with it the Fort Scott *Tribune-Monitor* grew. They all made money together.

Mr. Marble was president of the National Editorial Association a few years ago. He never pushed himself forward, but his abilities and genuine interest in those things which made for good and progress caused all who knew him to wish to do him honor.

What a pity that he could not continue to enjoy his beautiful home and fine family, and the heritage of love and respect the community granted to him, for another score of years!

Observations in the Field

We hope to be pardoned for again reminding newspaper publishers that they should enforce care in casting cuts from mats. What availeth it that you should sell a page or two for a spring ad and then have the advertiser complain that the cuts were badly printed?

Striking spring-styles extras were produced by many good newspapers all over the country last month. We never saw a better line of such advertising. Store news is real news this year, with the changes in styles offered.

Changing times have brought about a Montgomery Ward & Company advertising policy that was never thought of a few years ago. Now, with retail stores established in hundreds of cities and towns, it is stated that this great concern will spend about six million dollars for local newspaper advertising in the year 1930.

According to a recent survey made in Missouri it was shown that a fraction over 99 per cent of farmers take the home-town weekly newspaper. If the survey had extended farther it might have been shown also that every farm family reads more than 99 per cent of everything that appears in these newspapers, which is some showing!

Rather a subtle and unique way of getting a lot of free advertising was that special Maytag page, giving the newspaper running it a little recommendation as "covering its territory well." We don't know just what is back of it all, but we can easily imagine some shrewd advertising man getting a special rate for whatever space he secures

in this way for the washing-machine company. And what doth it profit the newspaper? That depends on the hook-up of the shrewd advertising man with the company, perhaps.

Why shouldn't every large store in a town provide the local newspaper with several good, attractive signature cuts, of different sizes, so that one of these might be run with every ad used? Possibly if the local publisher suggested the idea it would be well received, and especially so if he showed the business manager of each of the larger stores some samples of such signatures, used effectively. Having just looked over a good local daily paper with a double-page spread in it, and having had to search for the name of the store advertised, reminds us that one most important feature of any ad should be the place where the goods may be bought by the interested prospect.

A suggestion has been made, with regard to some of the free publicity offered to newspapers at this time, that publishers might easily run into libel suits by using such propaganda, especially where it applies to chain stores. The Pennsylvania Newspaper Publishers *Bulletin* states that "The chains and independents are at war and irresponsible press agents are sending out all sorts of undependable information. If a newspaper prints this material it is responsible for it, and the chains have given warning that they intend to call to account newspapers that print libelous articles about them. Don't let anything get into your newspaper without knowing what it is all about." And we suggest that that advice is timely and good.

A different form of newspaper subscription contest is reported as having been successfully tried out by the Albany (N. Y.) *Times-Union*. The several different departments of that paper were pitted against each other in the campaign, with an offer of \$100 for each 200 new subscriptions running over nine weeks, and \$0.50 a point for all subscriptions above 200. In this way the accounting department scored first with 1,100 names for the daily and Sunday paper. Other departments made good showings, so that the net result was over 2,000 new names added to the list.

A small town in Iowa, not a county seat, has undertaken something new in the way of community advertising with a view to bolstering up the employment situation in the town. Backed by the commercial club, which finances the campaign, the publisher is writing a series of page ads, one of which runs each month. The first ad dealt with the railroad situation. This was because of some discharges from service in the local yard force, which normally would amount to thirty men with families. The ad therefore urged people to ship by rail and to patronize the two railroads that pass through the town instead of peddling out their small shipments to trucks. Other ads will deal with patronage of local industries, urging people to patronize them so that employment of men may be continued. Back of it all will be an appreciation of the community's institutions and industries.

The idea of inviting all local merchants in a town to attend a dinner and discussion for the purpose of impressing them with the importance of requesting national advertisers to use the local newspapers is being tried out by a live local daily at Washington, Iowa. If well planned and carried out in good spirit, with lively discussion and generous recognition of all lines represented, we can see where such a meeting of business men might result in much good to the local newspapers.

It may be taken for granted that one reason local merchants do not request or demand of salesmen some advertising help from their wholesalers is that the local merchant does not happen to think about the matter when the salesman is working on him. It can be done; has been done; is being done. This department many months ago reported a similar effort on the part of one dealer to get some advertising help from those from whom he purchased goods. This

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dealer was a slow buyer, but when he did buy it was in large quantities, and in most cases he insisted on some local newspaper advertising to help him move the goods. Incidentally, the results were entirely worth while, for this man more

than doubled his gross business in a location far from the center of the city's trade, and made a big business out of a small one. That it paid the wholesalers and jobbers who sold him the goods goes without further comment.

Typographic Scoreboard

May, 1930

Subject: *Nation's Business* for April

Full- and Two-Thirds-Page Advertisements

Type Faces Employed

Garamond (T*)	30
Old Style, 17; Bold, 13	
Bodoni	26
Regular (M**), 10; Bold (M), 13; Book (T), 3	
Caslon (T)	18
Old Style, 16; Bold, 2	
Futura (M)	17
Regular, 13; Black, 3; Light, 1	
Goudy (T)	9
Old Style, 2; Bold, 7	
Kabel (M)	6
Scotch Roman (T)	6
Cloister (T)	5
Old Style, 1; Bold, 4	

Kennerley (T)	5
Bookman (T)	4
Bernhard Gothic (M)	3
Nicolas Cochin (M)	2
Linotype Old Style No. 7 (T)	2
Vogue (M)	1
Della Robbia (M)	1
Greco Bold (M)	1
Foster (T)	1
Monotype Cochin (M)	1
Eve Heavy (M)	1
Italian Old Style (T)	1
Century Old Style (T)	1

*T—traditional; **M—modernistic.

Ads set in traditional types...	85
Ads set in modernistic types...	56

The display used in eighteen of the advertisements credited here to traditional types appeared in faces designated as modernistic. On the other hand the display of two advertisements for which modernistic types are credited was set in traditional style.

While in the exceptions noted above the traditional text often overbalances the display in faces of modernistic classification, and the dress on the whole should be regarded as traditional, a comparison here made for the first time should prove interesting. Subtracting the

number of advertisements credited to the traditional column in which the display was so-called modernistic, that is, 18 from 85, leaves 67 advertisements set wholly in types frowned upon by typographers of modernistic inclinations. This number amounts to 47 per cent of the 141 advertisements covered in this scoreboard. On the other hand the percentage was only 45 per cent in the January number of *Nation's Business* which was analyzed in our February issue.

Weight of Type

Ads set in bold-face	80
Ads set in light-face	56
Ads set in medium-face	5

Style of Layout

Conventional	114
Moderately modernistic	18
Pronouncedly modernistic	9

Illustrations

Conventional	111
Moderately modernistic	16
Pronouncedly modernistic	10
(No illustrations in four advertisements.)	

General Effect (all-inclusive)

Conventional	73
Moderately modernistic	58
Pronouncedly modernistic	10

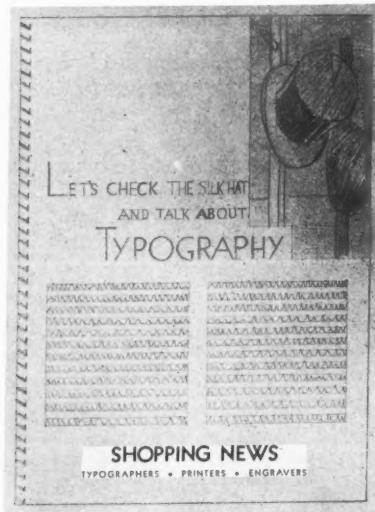
The slight gain already noted as being scored by traditional types as a whole is reflected by a comparison of the use of leading faces in this and the issue of *Nation's Business* reviewed in February. In relation to the total number of advertisements the use of the Bodonis, including "Book" (classified as traditional), shows a drop from 26 per cent to 18. Garamond, Caslon, and sans serif scored gains from 20 to 21 per cent, 10 to 12 per cent, and 16 to 19 per cent respectively.

Review of Newspapers and Advertisements

By J. F. FRAZIER

ALVIN ALEXANDER, of Iola, Kansas.—While possibly there is insufficient size contrast between the important and the minor display of Globe's page advertisement "January Clearance," layout and whiting-out are commendable. By holding down somewhat on the size of some of the secondary display major items would be more outstanding due to contrast and more white space.

LEROY BREWINGTON, Pittsburg, Kansas.—Except for the fact that the printing is much too pale on the copy we received, the *Booster*



is excellent. The first page is nicely arranged and, without being sensational, appears interesting. If properly printed with more ink, and possibly impression, too, the heads, which are of good size and style, would stand out nicely. They might, however, be opened up a little between lines. The editorial page is as good as or better than the front one, and you have done about as much with the advertisements, mostly small cards, as could be expected.

H. E. STANLEY, Silver City, New Mexico.—While we do not like the lettering of the heading "if," the handling of the type in the page advertisement of the *Independent*, published January 21, is commendable. Extreme letter-spacing weakens the line "Ambitious Printers" very materially, and there is no reason why this line should be as long as the second one preceding. Letter-spacing the second line of the name when the first is not similarly treated is also a fault. The really serious mistake, however, is the incomplete border, which does not create the effect of unity it should; indeed, the type matter alone without any border would be more unified. Each of the four corner units is a unit of eye appeal more potent than the blackest continuous border. As a result, and also of the pronounced handling of the word "if," one cannot follow through the text with any degree of satisfaction.

Weston (W. Va.) *Independent*.—Your first page is nicely made up and interesting. If it were not for the advertisement in the lower left-hand corner we would consider it also attractive. Lines in the heads might be opened up a little, especially those of the subordinate decks, and more space around the dashes also



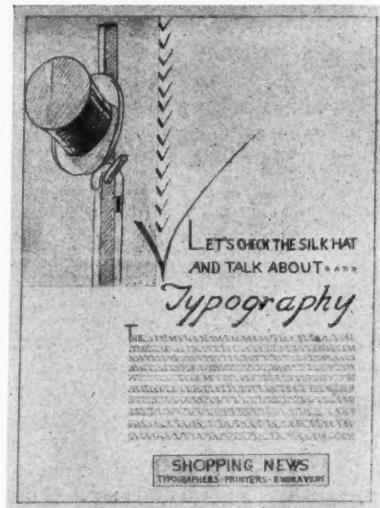
While the advertisement above would not be considered bad, E. O. Hodge, of the Cleveland "Shopping News," looked upon it as being too static and commonplace. In his out-of-center layouts at left and at right he introduces a suggestion of action which gives the advertisement life. Note the handling of the illustration in both sketches, which is effectively with the heading, and the striking massed distribution of the white space

appears to be in order. While the inking where heaviest is about right there are a number of light spots in the issue, due, we think, to an uneven setting of the fountain screws. Advertisements are well arranged and displayed, but the borders of some are too pronounced. We recommend pyramiding of advertisements, although in view of the small number in the issue submitted the placing is not particularly objectionable where they are not.

Peninsula Enterprise, Accomac, Virginia.—The one page from your March 15 issue is not pleasing. In the first place there is such a wide variety of type faces, many of which are of decidedly different design, that disharmony results, and it is made worse because some of the faces, notably the extra-condensed block types, are very unpleasing. Your paper would be greatly improved if you would discontinue use of these thin faces in advertising. Another weak point is the too general use of display lines set altogether in capitals. Too many borders, like too many type faces, also tend to cheapen the appearance of your advertising and the paper. The consistent use of plain rule is good practice. While the rules might vary as to weight in relation to the size of the advertisements the effect is better if two-point rule only is used. It may be used singly for the smaller displays and two or three parallel for the larger ones. Thus the width of the triple rule will appear suitable on page advertisements without being too black. However, you ask especially about makeup. It would be improved by following the pyramid style, that is, grouping all the advertising of the page in the lower right-hand corner. While, of course, you have the reading matter in one mass, with the advertisements on both sides of the page, this handling suggests less reading matter than would the pyramid. In any event there should be reading matter for

a space in the upper left-hand corner of each page, as it is there the reader's eyes fall first. Text, furthermore, should run through to the bottom of a page in at least one column. If these two conditions prevailed we would not consider the page especially objectionable.

HAMLET NEWS PUBLISHING COMPANY, of Hamlet, North Carolina.—While we do not remember just what the *News-Messenger* was like when previously reviewed, you must have improved it, judging from the nature of the previous review. You must look to your press-



work, however. Most evident of the faults is the lack of impression, as a result of which the pressman ran too much ink. The printing is not clear and yet there is smudge. We like the main deck of the top head as set in upper- and lower-case of Cheltenham Bold Condensed better than wholly in capitals. The lower-case is both more pleasing and more legible. You neglect the bottom part of the first page, all the heads of pronounced size being across the top. At least two as large as the single-column top heads should appear just a little above the center of the page. This change would result in better balance and serve to keep the bottom part of the first page from appearing dull. Six-point rule borders are too strong on two-column advertisements. Indeed, rather than use such heavy rule even on page displays it would be better to use two-point rule either two or three alongside with, of course, some white between. Because of their width such borders are strong enough for the largest advertisements, yet not too black. The use of the extra-condensed Cheltenham Bold wholly in caps for display is a fault you should avoid; the effect is bad when, as in several instances, the type is letter-spaced. Condensed type faces should not be letter-spaced. This poor use of an inferior type and the heavy rules are the outstanding faults with the advertisements, although spacing is often poor. Consider spacing display as a means of uniting lines which are related in thought and separating those which are unrelated parts, adding a little space where a division of thought occurs. The Penny January 9 advertisement is excellent as to layout, distribution of white space, and display.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Trade Composition Week Will Be Observed Week of May 12

The International Trade Composition Association has set aside the week of May 12 as Trade Composition Week. There are numerous reasons why special notice should be given to this important feature of the printing industry. Trade-composing plants will be respected for the activities with which they feature this special week, and for their demonstration of the helpful role played by trade-composition plants in everyday activities of many of the quality printing establishments. The associations of trade compositors in Chicago, Toronto, and many other cities are getting out attractive advertising pieces for use during the week of May 12, and it is hoped that groups which have not made such plans will get busy and take advantage of this real opportunity to "sell" their service to the trade in general.

Printing Experts Meet in Fall

The international meeting of technical experts in the printing industry will take place at Washington, D. C., during the second week of November, according to an announcement made by Edward Pierce Hulse, chairman of the Printing Industries Division, the American Society of Mechanical Engineers.

Vice-President Marks Honored

S. B. Marks, Chicago, vice-president of the International Printing Pressmen's and Assistants' Union of North America, was recently honored by a testimonial dinner and dance at the Stevens Hotel, Chicago, at which over a thousand pressmen, publishers, and supplymen were present. Major George L. Berry, president of the union, who presented a check for \$5,250 to Mr. Marks from this organization, stated that the remembrance was a token of its appreciation for the prosperity which Mr. Marks had helped to develop for the union's members. The executives of the I. P. P. & A. U. of N. A. also tendered him a \$1,000 check as their remembrance, and Mrs. Marks received a gift of a chest of silverware.

Oregon Weekly Papers Combine for Circulation Audits

Leading weekly-newspaper publishers of ten important towns in Oregon have formed an organization to promote the advantages of small-town markets and stress the key position of weekly newspapers in the cultivation of these markets, and the member papers are to be known as Selected Audited Papers. Each publisher is pledged to support the circulation-audit plan approved by the National Editorial Association and in the standard form adopted by the American Association of Advertising Agencies. A market survey for each audited

weekly, in the form now recommended by the American Newspaper Publishers Association, will be prepared. Audits and market surveys have already been completed for two of these weeklies. The ten publications comprising Selected Audited Weeklies are as follows:

Cottage Grove Sentinel; Dallas Itemizer-Observer; Forest Grove News-Times; Hillsboro Argus; Hood River Glacier; McMinnville Telephone-Register; the St. Helens Mist; The Dalles Optimist; the Tillamook Herald, and the Vernonia Eagle.

John L. Meyer Is Field Director of Mead Paper Institute

John L. Meyer, for the past seven years the editor of the *National Printer-Journalist*, and with a background of years of experience in newspaper work, publishing, and advertising, has been appointed field director of the George W. Mead Paper Institute, the headquarters of



JOHN L. MEYER

which are at 14 South Carroll Street, Madison, Wisconsin. The institute has been founded by George W. Mead, paper manufacturer, its purpose being to render consultative services to advertising managers, circulation managers, and mechanical superintendents. Burt Williams is executive secretary of the institute.

Lithographers to Meet in June

The twenty-fifth annual convention of the Lithographers National Association is to be held, June 16 to 21, at the Manoir Richelieu, Murray Bay, Quebec, and also on board a St. Lawrence River steamer. The business sessions are to be held on the steamer, while three days have been set aside for recreation of all kinds at the Manoir Richelieu, so beautifully located above the St. Lawrence. The elaborate plans which have been laid thoroughly justify the lithographers in looking forward to an ideal combination of business and pleasure. Reservations should be made at the earliest possible moment through the association office at 104 Fifth Avenue, New York City.

Ocean City State Summer School Starts Sessions in June

The Ocean City State Summer School, conducted by the New Jersey State Board of Education at Ocean City, starts its sessions on June 30 and continues them for five weeks, the season ending on August 2. Three courses in printing are to be given: Printing I, Principles and Practice; Printing II, Teacher Training, and Printing III, Linoleum Block. These courses will be under the personal direction of Frank K. Phillips, manager of the Education Department of the American Type Founders Company, Jersey City.

Craftsmen Meet at Pittsburgh

The district conference of the Pennsylvania-Potomac District of the International Association of Printing House Craftsmen will be held at the William Penn Hotel, at Pittsburgh, on May 30 and 31 and June 1. Motor caravans are being organized in all the cities in the district, and those who have not made plans yet should communicate with their local secretary at once and make arrangements.

Death of H. W. Southworth

Horatio W. Southworth, once treasurer and later president of the Southworth Company, paper-manufacturing firm, Middletown, Massachusetts, died recently at Bournemouth, England, at the age of ninety-one. Mr. Southworth is stated to have been the oldest papermaker in this country before he retired. He had been living abroad since his retirement from all business activities several years ago.

Death of Arthur G. Towne

Arthur G. Towne, formerly the president of Blake, Moffitt & Towne, San Francisco paper company, died on April 3 at San Francisco at the age of seventy-three. He had retired from active business several years ago, the concern having been taken over by Mr. Towne's two sons, James W. and Arthur W., at that time.

Judges Scoring Entries in N. E. A. Better-Newspaper Contests

Entries from thirty-three states and from the territory of Alaska have been received for the six better-newspaper contests for 1930 sponsored by the National Editorial Association. The judges are now busy scoring the entries, and winners will be announced at the N. E. A. convention, to be held at Milwaukee, June 16 to 18. The contests, awards, and donors are as follows:

For the best editorial page, silver trophy offered by THE INLAND PRINTER. For the greatest community service, trophy offered by the *Editor and Publisher*. For the best weekly

that can be turned out. It is reported that new linen and cotton cuttings are to be employed, and that the paper will be allowed to dry naturally. The venture will be watched with interest by the graphic-arts industries, with all hope for the project's success.

S. M. P. F. Selects V. C. Garriott as Executive Secretary

V. C. Garriott, who for seven years has served with the Employing Printers Association of America, at Chicago, has resigned from this connection to become executive secretary of the Southern Master Printers Federation, the Southern School of Printing, and the Nash-

U. T. A. Midyear Meeting Offered Practical Operating Ideas

The midyear meeting of the United Typothetae of America, held at Cincinnati on April 11, was featured by addresses discussing important phases of plant operation as well as by inspirational messages. President George R. Keller, in looking back over the first six months of his administration, expressed his wish that the remainder of the year might show the same indications of growth without resort to spectacular methods.

Field Secretary T. G. McGrew in his report emphasized the harmful effects of wasteful production processes and inefficient credit and



The Apprentice Night of the Los Angeles Club of Printing House Craftsmen was some meeting!

newspaper, President's Cup, offered by President L. C. Hall. For the best front page, silver trophy offered by the *Publishers' Auxiliary*. For newspaper production, silver trophy offered by the *National Printer-Journalist*. For advertising promotion, silver trophy offered by *The Linotype News*.

Type-Face Board Approves Seventeen Types

The National Board on Printing Type Faces has recommended the following seventeen type faces as being basically good in design and legibility, and which may reasonably be expected to be found in the shops of the well equipped advertising typographers:

The Caslon family; Bodoni family; Cloister family; Garamond family; Goudy family; Kennerley Old Style; Cochin; Les Cochin; Futura family; Cooper family; Kabel family; Scotch Roman; Bookman; Goudy Modern; Century Expanded; Forum; Baskerville.

The board has expressed its readiness to consider such type faces as may be submitted for its opinion, and to issue after each meeting a list of those types it approves from the standpoint of beauty and legibility.

Dard Hunter Establishes Firm to Make Paper by Hand

Dard Hunter, of Chillicothe, Ohio, famous as an advocate and producer of fine hand-made printing papers, has established a company at Lime Rock, Connecticut, for the manufacture of the finest hand-made paper

ville Printers Club. Mr. Garriott is forty-one years of age. Much of his business experience has been obtained in the south, and this fact, coupled with the constructive training he has undergone while serving with the Employing Printers Association of America, was considered to qualify Mr. Garriott as the finest available candidate for the important position left vacant through the passing of "Dad" Mickel. The new executive secretary takes his place with the warmest good wishes of the entire industry that he shall ably carry on in the footsteps of his predecessor.

Newspaper Page Transmitted by New Radio Device

The front page of one of the March 21 editions of the San Francisco *Call-Bulletin* was transmitted by radio to the General Electric Company laboratories and there reproduced in full size, according to a statement issued by that company. The new type automatic carbon recorder which handled the reproduction was developed by Charles J. Young, son of Owen D. Young, chairman of the board of the General Electric Company. It is about the size of an average suitcase, and can be used in conjunction with any radio receiver. A roll of paper eight inches wide was used to record the first page of the *Call-Bulletin*, three strips being required for the entire width; the roll of paper moved through the machine automatically at a speed of approximately a half-inch a minute. The transmitter was developed in the company's laboratories by Dr. E. F. W. Alexanderson.

collection methods. Some of the equipment he has seen in use, stated Mr. McGrew, belonged anywhere but in a plant trying to produce good printing efficiently. H. H. Orem, secretary of the Houston-Galveston Typothetae, discussed "Ratios—Their Practical Operation," and the address by Elmer J. Koch, secretary of the Cleveland Graphic Arts Club, on "Standardizing Composite Statements," was also of help in this important department of printing-plant work.

"Adolescence and Obsolescence of Printing Equipment," the address by A. W. Finlay, chairman of the U. T. A. Committee on Second-Hand Machinery, received close attention, for it dealt with a problem which is assuming extremely serious proportions in the printing industry. Two sessions of the Secretary-Manager Association were held during the two days. All in all the midyear meeting proved of genuine value to those present.

International Printing Ink Merges Three Offices

The International Printing Ink Corporation, which has filed Ohio incorporation papers in Minnesota, is consolidating under its own name the respective offices of the Queen City Printing Ink Company, Minneapolis, Philip Ruxton, Incorporated, St. Paul, and Ault & Wiborg Company, Minneapolis, the headquarters of the latter company being used to accommodate the combined stock and offices. W. W. Glaefke, formerly manager of the Ault & Wiborg Minneapolis branch, will serve as manager under the new arrangement.

Conference on Printing Education to Meet at Carnegie Institute

The ninth annual Conference on Printing Education will be held at the Carnegie Institute of Technology, Pittsburgh, June 23 to 25. An important program is now being prepared, among the speakers already scheduled being the following: Norman T. A. Munder, Baltimore; L. H. Dennis, deputy superintendent of public instruction of Pennsylvania, Harrisburg; Otto W. Fuhrmann, of New York University; Dr. C. Valentine Kirby, director of art instruction for Pennsylvania, Harrisburg; Dr. Gerald D. Whitney, University of Pittsburgh; Prof. David Gustafson and Glen U. Cleeton, of Carnegie Institute of Technology, Pittsburgh; Allan Robinson, Ottmar Mergenthaler School of Printing, Baltimore; Dr. Don H. Taylor, assistant director of industrial relations, New York Employing Printers Association, New York City; Merritt W. Haynes, American Type Founders Company, Jersey City, New Jersey; Miss Eleanor Tripp, Research Library, United Typothetae of America, Washington, D. C.; and George Ortleb, representative-at-large, International Association of Printing House Craftsmen, St. Louis.

Coöperate on the Census of Manufactures!

Printers and publishers who are impatiently awaiting the appearance of the completed Census of Manufactures for 1929 will be interested to learn that the preliminary reports for any one industry can be published by the Census Bureau within three weeks of the date at which complete and accurate reports have been received from all manufacturers in that industry. In other words, delay may be placed



S. F. BEATTY

President of the Printing Trades Secretary-Manager Association and also secretary of the Master Printers' Federation of Chicago. As readers will note in the first article in this issue, Mr. Beatty is a leader in the national movement toward stricter machinery sale terms. He speaks on this subject at the St. Louis convention of the Southern Master Printers' Federation, May 12 and 13

THE INLAND PRINTER

directly at the doors of printers and publishers who have failed to fill in their questionnaires accurately and return them promptly. The Census Bureau received one wire indignantly protesting the "inexcusable delay" in publishing the figures compiled, and was forced to reply that this excited inquirer had ignored ten letters and two telegrams requesting his own questionnaire, the report of every other manufacturer in that field having been received. Have you filed *your* report? Do it today, while it is fresh in your mind!

Make N. E. A. Reservations Now!

Reservations for the special trip to be taken by N. E. A. delegates, following the three days of business sessions at Milwaukee, should be made as soon as possible with Executive Secretary H. C. Hotaling, at St. Paul headquarters. This trip includes visits to The Dells, Madison, Sheboygan, and then the delightful boat trip to the Soo. As the steamship company requires a definite guarantee as to the number who will take the boat trip, reservations should be made immediately. The total cost of this trip will be less than sixty dollars a person, and its recreational and scenic value will be easily worth twice that amount. Secretary Hotaling can also furnish information regarding special train rates to N. E. A. delegates who are going to the Milwaukee convention occurring June 16 to 18.

Committee Selected to Stimulate Action on Printing Center

A meeting attended by representatives of all the employer and union organizations of the graphic-arts industries in New York City was recently held at the Hotel Astor to develop methods of stimulating action on the \$2,500,000 educational center proposed for these industries. I. H. Blanchard, the chairman of the meeting, appointed the following persons to a committee in charge of a campaign to impress upon city officials the urgent necessity of this project: Chairman, Peter J. Brady; Leon H. Rouse; J. J. Conway; E. F. Eilert; A. R. Armstrong; Edward Epstein; H. A. O'Donnell; Edward White; Mrs. Betty Hawley.

Journalism Week Celebrated at University of Missouri

The week of May 4 to 10 is to be observed as Journalism Week at the School of Journalism, University of Missouri, at Columbia. Newspaper problems and all phases of journalistic endeavor will be discussed in the numerous meetings scheduled for this week. Graduates of the School of Journalism, and all others desirous of benefiting from the sessions and through friendly contacts with fellow-journalists, are cordially urged to visit Columbia on the occasion of this twenty-first annual Journalism Week.

Buy in Westchester Week Being Staged by Newspapers

Westchester County Publishers, Incorporated, an organization controlling eight daily and six weekly newspapers in Westchester County, New York, has promulgated a plan to observe the week of May 5 as Buy in Westchester Week and thus aid in the development of local shopping centers. Civic, merchandising, and business organizations are coöperating on the project, and special displays will be



EDWARD PIERCE HULSE

The chairman of the Printing Industries Division, American Society of Mechanical Engineers, Mr. Hulse is a leader in the project of developing more efficient methods of printing production. The Ortman article (page 53 of this issue) is an example of the valuable information being dispensed through the Printing Industries Division

featured in order to "sell" the idea of the unusual values available in local establishments.

Death of Paul Dana

Paul Dana, son of Charles A. Dana, editor and chief owner of the New York *Sun* for a long period of years, and himself editor-in-chief of this paper from 1896 to 1903, died at his home in New York City on April 7 at the age of seventy-eight years.

New Book Covers Early Printing Activities in Virginia

"Early Printing in Virginia," by Lyon Gardner Tyler, is intended to cover the history of printing in Virginia from 1730, when William Parks established his printing press at Williamsburg, down to 1820. It is published at this time to commemorate the two hundredth anniversary of the Parks achievement. The book has an introduction by Edward L. Stone, dean of Virginia printers, and is published in a limited edition of 1,250 copies. Inquiries regarding this work should be addressed to the publisher of the book, Garrett & Massie, Incorporated, of Richmond, Virginia.

Shackelford-Runkle Firm Moves

Announcement is made that the Shackelford-Runkle Company, printing and typography company at 525 South Dearborn Street, Chicago, is moving to much larger quarters in the Merchandise Mart, widely known as the world's largest building. This company handles some of the newspaper and magazine advertising used by Marshall Field & Company, and also produces numerous color inserts for national advertisers in addition to the general run of printing. The firm expected to be located in its new quarters by May 1.

Miller Corporation Established in Dominion of Canada

Announcement is made of the organization of a new Canadian firm, the Miller Printing Machinery of Canada, Limited, incorporated under the Dominion Companies' Act, having



W. G. MONTGOMERY

its sales and service headquarters at 128 University Avenue, Toronto. This firm has been established to afford the Canadian trade the advantages of local facilities in the sale and also servicing of Miller automatic presses, saw-trimmers, accessories, and parts.

F. F. Nicola, president of the Miller Printing Machinery Company, also heads the Canadian organization. W. G. Montgomery, vice-president and resident manager, has represented the Miehle organization in the eastern United States during the past ten years. Mr. Montgomery will be assisted at the Toronto office by his son, Gordon Montgomery, Junior, assistant secretary of the new company. C. R. Crow is secretary and treasurer of the firm.

Favor Automatic Copyright Bill

The House Committee on Patents has heard the statements of a number of advocates of H. R. 6,990, which would provide automatic copyright. Among those appearing before the committee to urge its enactment were Charles Scribner, Junior, of Charles Scribner's Sons; Fred G. Cooper, associate editor of *Life*; John J. A. Murphy, for the Guild of Free Lance Illustrators; Elizabeth Newport Hepburn, for the Pen and Brush Club of New York, and Carl Kirchway, representing general counsel for the Hearst Syndicate.

Oliver Simon a Guest of S. T. A.

Oliver Simon, of London, associated with The Curwen Press, a director of Fleuron, Limited, and The Soncino Press, and consultant to the representative in England of the Ludlow Typograph Company, was the main

speaker at the April 17 luncheon meeting of the Society of Typographic Arts, Chicago. Another London guest of honor at this gathering was George L. Riddell, son of the principal of the London School of Printing and author of "A Physico-Chemical Study of Certain Aspects of Lithographic Printing," who is making a visit to the United States and Canada.

Taking as his subject "The Curwen Press, and Some Observations on English Printing," Mr. Simon commented briefly but interestingly on the characteristics and methods of certain of the better-known presses of England. He emphasized the high-grade printer's dislike of the job whereon he is not allowed a free hand as to design, choice of type, etc. One of the unusual methods distinguishing one English press, he stated, is its practice of key-boarding and casting individual type which is then set by hand. Mr. Simon's message was thoroughly enjoyed by the large attendance of members present, and the meeting showed the increasing interest taken in S. T. A. events.

Honolulu *Advertiser* in New Plant

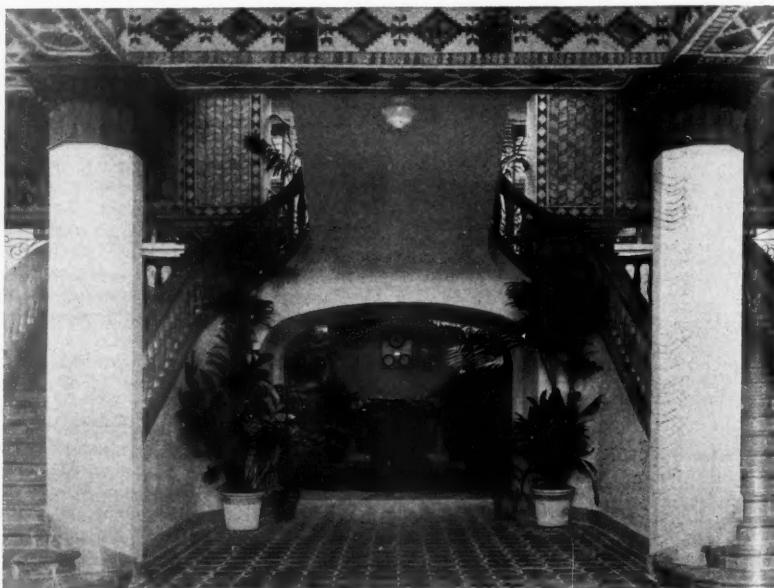
The *Advertiser Publishing Company*, Limited, publisher of the Honolulu (Hawaii) *Advertiser*, recently moved into its new plant. The building is of Mediterranean renaissance architecture, and is three stories in height and 135 by 245 feet in dimensions, having a total floor space of two acres. One remarkable feature of this new newspaper building is the Hawaiian Court, furnished with giant tree ferns fifteen to twenty feet high, a Japanese fountain, and huge hanging baskets, the result being a verdant paradise which is a far cry from the usual atmosphere of the newspaper plant. Another feature of the building is radio station KGU, owned and operated by the *Advertiser*. This station, established in 1922, is now the only station in the Hawaiian Islands. Straight-line production is employed in the newspaper plant and also in the commercial-printing section (these departments are kept entirely separate), and in modern equipment and efficient methods the *Advertiser*'s home establishes a high standard for printing and publishing buildings in any land.

Printing, Publishing, and Advertising Conventions in May or June

ASSOCIATION OF NATIONAL ADVERTISERS, May 4 to 6, French Lick, Indiana. ASSOCIATED BUSINESS PUBLISHERS, May 5 to 7, Greenbrier Hotel, White Sulphur Springs, West Virginia. ADVERTISING AFFILIATION, May 9 and 10, Buffalo. SOUTHERN MASTER PRINTERS FEDERATION, May 12 and 13, Hotel Statler, St. Louis. THE AMERICAN ASSOCIATION OF ADVERTISING AGENCIES, May 14 and 15, Mayflower Hotel, Washington, D. C. THE AGRICULTURAL PUBLISHERS ASSOCIATION, May 18 to 21, Washington, D. C. NEWSPAPER ADVERTISING EXECUTIVES ASSOCIATION, May 18 to 21, Washington, D. C. PUBLIC UTILITIES ADVERTISING ASSOCIATION, May 18 to 21, Washington, D. C. THE MERCHANDISE MANUFACTURERS ADVERTISING ASSOCIATION, May 20, Washington, D. C. ADVERTISING FEDERATION OF AMERICA, fourth district, June 8 to 10, Hotel Alcazar, Miami. LITHOGRAPHERS NATIONAL ASSOCIATION, June 16 to 21, Manoir Richelieu, Murray Bay, Quebec, NATIONAL EDITORIAL ASSOCIATION, June 16 to 24, Milwaukee. ADVERTISING FEDERATION OF AMERICA, twelfth district, June 22 to 24, Spokane. CONFERENCE ON PRINTING EDUCATION, June 23 to 25, Carnegie Institute of Technology, Pittsburgh. July events will be listed later.

I. T. C. A. Midwestern Conference to Have Strong Program

The Midwestern District conference of the International Trade Composition Association will be held on June 20 and 21 at the Morrison Hotel, Chicago. The subject "The Credit Situation in the Printing Industry" will be discussed by J. T. Hillyer, manager of the Whittaker Paper Company, and chairman of the group of Chicago paper houses which recently established a plan (described in *THE INLAND PRINTER* for April) of impartial credit for every customer. Another important speaker on the program is Gordon C. Hall, president of the Graphic Arts Council of St. Louis, and chairman of the Printing Trades Secretary-Manager Association committee on machinery selling terms, who discusses "Why machinery



This is not the foyer of a movie palace, but just a view through the archway from the main entrance of the attractive new building of the Honolulu (Hawaii) *Advertiser*

Selling Terms and the Trade-In Allowances Should Be Standardized." Another vital topic, "Why We Operate Our Printing Business Without Composing Room," will be treated by a speaker yet to be selected; and this will be followed by an address on the opposing subject, "Why We Operate Our Own Composing Room." Arthur S. Overbay, president of the association, will present an important address, and all in all the meeting will be replete with valuable and interesting features.

Business Firm Sues Newspapers for Refusing to Run Advertising

A Pittsburgh automobile sales organization has brought suit for \$75,000 against the Pittsburgh Automobile Dealers Association and also three Pittsburgh Scripps-Howard newspapers, the *Press*, the *Post-Gazette*, and the *Sun-Telegraph*, as codefendants. The allegation is that the dealers' organization tried to influence these newspapers against running the plaintiff's advertising. The case will be watched with interest, for it should help to ascertain whether or not newspapers are to be considered by the courts as quasi-public enterprises such as theaters and railroads, and thus compelled to accept all advertising which is other than grossly offensive. As far as is known only one court—a lower court in Ohio—has ruled on this point, the decision here being that a newspaper was subject to such restraint.

St. Louis *Star* to Build New Home

Elzey Roberts, the publisher of the St. Louis *Star*, has announced that the *Star* will construct a new \$1,500,000 plant on the site which is bounded by High, Morgan, and Twelfth streets. Announcement of these plans had been scheduled for 1932, but President Hoover's appeal for new construction, coupled with the *Star's* increasing growth, occasioned the hastening of this project. This plant will be the first of any nature in St. Louis to utilize air rights, the tracks of the St. Louis Electric Terminal Railroad running underneath this site. The dimensions of the structure are to be 120 by 168 feet, and it will be five stories in height.

A.S.M.E. Paper and Pulp Conference Meets at Detroit in June

The paper and pulp conference of the Printing Industries Division, American Society of Mechanical Engineers, will be held at Detroit on June 10, the subject of discussion being "General Specifications for Paper Users." Addresses will be given by B. L. Wehmhoff, technical director, Government Printing Office, and B. W. Scribner, chief of Paper Section, United States Bureau of Standards. An open discussion on paper and printing will be conducted by Edward O. Reed, technical director, Crane & Company, Dalton, Massachusetts, and a discussion on the Munder system of paper selection will be conducted by Norman T. A. Munder, widely known Baltimore printer. The conference is open to all who are interested in these subjects.

Museum of Papermaking Established at Dalton by Crane Company

Crane & Company, paper manufacturer at Dalton, Massachusetts, is establishing there a museum for the preservation of data and tools associated with the early days of papermaking. Carl C. Curtiss, of the American Histori-

cal Bureau, has been retained to organize the museum, and a stone building erected on the company's property in 1846 has been restored by a prominent New York City architect and will house the collection.

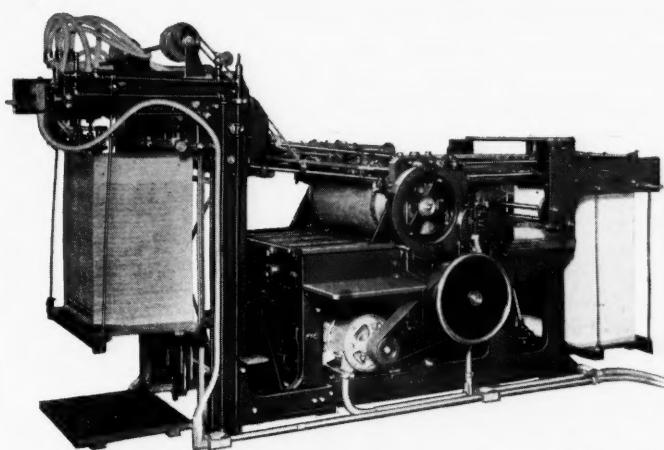
The Crane family has been identified with papermaking for 350 years. In 1799 Zenas

Crane and two other men selected the site of Dalton for a paper mill and there built their mill. Zenas had learned the trade at the paper mill located at Milton, near Boston, one of the proprietors of which was a Crane, and this mill was the first paper mill established in the state of Massachusetts.

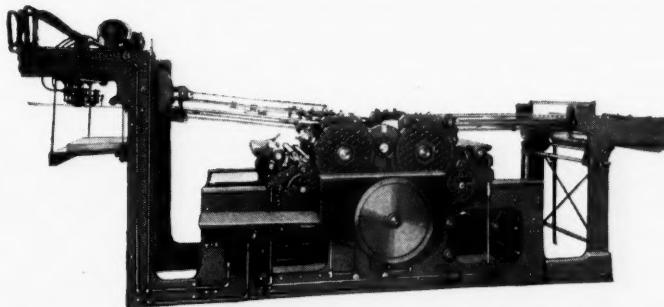
New and Important Developments in Field of Printers' Equipment

A FOUR-ROLLER AUTOMATIC flat-bed press, 20 by 26 inches, in one- and two-color models, is now being produced by the Harris-Seybold-Potter Company, 1385 Union Trust Building,

ment. The over-all dimensions of the one-color press are 12 feet 2 inches by 6 feet 5 inches; of the two-color press, 17 feet 2 inches by 6 feet 9 inches. Additional information on these



New one-color Harris-Seybold-Potter automatic press. Its over-all dimensions are 12 feet 2 inches by 6 feet 5 inches, and its maximum speed is 3,600 an hour



New two-color Harris-Seybold-Potter automatic press. Its over-all dimensions are 17 feet 2 inches by 6 feet 9 inches, and its maximum speed is 3,000 an hour

Cleveland. Pyramid ink distribution, with the four form rollers all covering the maximum form, makes possible proper handling of the heavy, full-sized tint blocks so frequently required. Both models are fully automatic, being equipped with automatic trip, two-sheet detector, and "ball-up" stops. Each model is furnished with an inbuilt Harris pile feeder and a receding pile delivery. Size of sheet used ranges from 8½ by 11 to 22 by 30. Maximum speed of the one-color press is 3,600 an hour; of the two-color press, 3,000 an hour. Either model can be hand fed when desired for testing makeready. Feed and delivery boards are easily raised for access to fountain and bed. Both models come complete with motor equip-

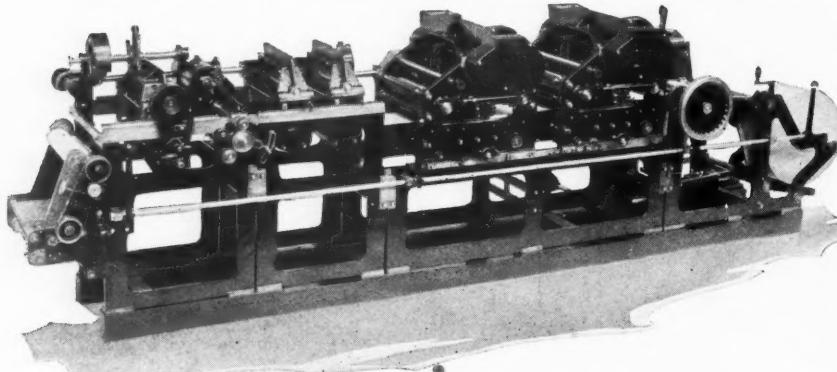
new models may be secured by addressing the Harris-Seybold-Potter Company at the Cleveland address given above.

A NEW PADDING PRESS of knockdown type has been marketed by the R. & W. Padding Press Company, Charlotte, North Carolina. This press allows several stacks of paper or forms to be jogged and padded at one time. The press can be mounted by means of hinges at one end of a wooden table. Additional facts may be secured by writing to the company.

A FULL AUTOMATIC CUTTER is now being distributed by the Karl Krause U. S. Corporation, 121 Varick Street, New York City. This

new cutter, known as the Krause full automatic cutter, has a device which allows the operator to regulate the automatic feed while the cutter is in operation whenever there is danger of the knife cutting into the printed matter on inaccurately printed forms. Another compensation device automatically adjusts the automatic feed to hairline precision before each cut is made. Additional information on other features of this cutter may be secured from Karl Krause U. S. Corporation.

A HIGH-SPEED ROLL-FEED bed and platen press, known as type BP, is now being offered to the trade by the Specialty Automatic Machine Company, of Waltham, Massachusetts.



New high-speed roll-feed bed and platen press of the Specialty Automatic Machine Company. Stated speed is 7,500 an hour. No cams, pawls, or ratchets are used. Rods equipped with handles extend the entire length of press, for convenient starting or stopping.

This press will run at a speed of 7,500 impressions an hour. Not a cam, pawl, or ratchet is used on this machine, and the simple action of parts minimizes chance for wear or breakage. Printing heads, for printing on both the top and bottom of web, are of great strength, and motion of press is straight up and down, with rollers passing rapidly over form as it recedes from impression. Three sets of four form rollers are used on each printing head; while one set is passing over the form the second set is receiving ink from the fountain and the third set is ready to move forward over the form. It is estimated that changes can be made on this press in two-thirds the time required on presses of similar type. The mill-roll unwind is capable of taking large-size mill rolls, and two flanges keep the web in perfect alignment with the machine as it comes over the mill roll. The amount of paper unwound is automatically controlled. Slitting and cut-off operations are combined for close register, but either can be used separately or both can be thrown off. The machine will feed accurately at high speed on long as well as short labels, tickets, etc. The device for locking in the chase is simple and quick-acting, and a new chase can be quickly and positively set in the press within a matter of seconds. The press is extremely accessible, and control is effected at almost any point because of rods running the entire length of the press and equipped with handles for starting or stopping. Where ball or roller bearings are not used a high-grade bronze interchangeable deep-grooved bearing is employed with the Alemite push-type oiling system. Additional information may be secured by addressing the selling agents, Gibbs-Brower Company, Incorporated, 261 Broadway, New York City.

A NEW FOLDING MACHINE known as model M has been brought out by the Cleveland Folding Machine Company, 1929 East Sixty-first Street, Cleveland. This 26 by 40 folder is similar to models O and K, having flat cross carriers and other improvements which permit gangwork to be folded and cut in parallel and also right-angle sections. It also comes equipped with either the Cleveland automatic air-wheel continuous or pile-type feeder. This folder has eleven folding sections, and it is claimed to give a greater variety of folds in 5 by 7 to 26 by 40 sheets than has previously been possible on a machine of this size. The company is also announcing nine new 14 by 21 Cleveland folders and nine new 17 by 22

folders. Information on many of these products may be obtained by addressing the Cleveland Folding Machine Company.

A ROTARY FLAT PLATE SHAVING machine is being marketed by the Claybourn Process Corporation, 1613 Humboldt Avenue, Milwaukee. This product planes and shaves electros, stereotypes, and base plates to uniform height and thickness, handling any size up to 18 by 24 inches, and finishing the plate accurately within .0005 inch. This machine is equipped with an automatic starter and push-button control, and has a 10 horse-power motor. Additional information may be secured by writing to the Claybourn Process Corporation at the address given.

New Howard Portfolio Out

The new portfolio "Oceans of Color" of the Howard Paper Company, Urbana, Ohio, displaying many colors in Howard bond, is now available, and may be secured by addressing a request to the company at Urbana.

"Carborundum" Firm's Trade-Mark

The Carborundum Company, of Niagara Falls, New York, in its campaign against the growing tendency on the part of writers to use "Carborundum" as a common or generic noun, makes announcement that "Carborundum" is this company's trade-mark, registered in the United States and in many foreign countries, and applied to its range of abrasive, refractory, mechanical, and electrical products. The company states that the proper term is silicon carbide, and that that form should be used in articles and references unless the writer is referring to a specific Carborundum Brand prod-

uct. In such cases "Carborundum" should always be capitalized and placed within quotes to indicate that it is a trade-mark.

Wells Hawtin Sells Control

Wells Hawtin, of the Hawtin Engraving Company, Chicago, has sold a controlling interest in this business to his brother Ray, and the latter's son, Walser, but will remain a member of the board of directors. A summer on his ranch in Colorado is the pleasant vista that now faces Wells Hawtin.

Coggeshall Joins Oregon Faculty

Reginald Coggeshall has been appointed professor of journalism at the University of Oregon, to take the position left vacant by Dr. Ralph D. Casey, now head of the Department of Journalism, University of Minnesota. Mr. Coggeshall has taught at Harvard and at Tufts, and has a notable record of achievements in the field of journalism.

Thayer Takes Chicago Office

Frank Thayer, president of the News Advertiser Company, publisher of country daily newspapers, has established Chicago offices for his company at 33 North La Salle Street. Two years ago Mr. Thayer, in association with Joel R. Hill, Kansas City banker, merged the Creston (Iowa) *Evening News* and the Creston *Daily Advertiser* to form the Creston *News Advertiser*. Frank Thayer has been affiliated with the financial organization of S. W. Straus & Company in publicity and advertising capacities for the past five years. He has served as professor of journalism in the Medill School of Journalism, Northwestern University, and is author of the textbook "Newspaper Management."

"Not Understood!" Sighs Modernism

It's getting to be a habit, but nevertheless the New York independent artists are chagrined to find themselves in the position of tag-alongs in the wake of the National Academy of Design. For a picture in the current show was hung on its side.

The picture is by Hugh Gray Lieber of Brooklyn, and Artist Lieber excitedly apprised the committee of its error soon after the show opened.

"No one could be found at the show," declares the *New York Times* in commenting on the occurrence, "who had plumbed the depths of this work of art. The catalog merely says of the picture: 'full of woe . . . a batter'd, wreck'd old man . . . he took his way along the island's edge.'

"The aged hero succeeds in hiding behind lines and triangles of half a dozen colors. At one corner are some markings that might pass for arrested lightning, but there's not much else recognizable to the layman as having its native habitat in earth or sky."—Chicago *"Evening Post."*

THE INLAND PRINTER

J. L. FRAZIER, *Editor*MILTON F. BALDWIN, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

Vol. 85

MAY, 1930

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England. RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

AGENT WANTED

AGENTS WANTED

for all kinds of high class printing inks. Specialty: gold and silver bronze ink readily prepared for use. Please write to GEBR. JANECKE & FR. SCHNEEMANN, Hannover, Germany.

BOOKS AND SYSTEMS

PROOF-READING AND STYLE FOR COMPOSITION for printers, editors, authors and copy-readers; 386 pages, \$3.75. JOHN F. DOBBS, The Academy Press, 112 Fourth Avenue, New York, or Room 826, Union League Building, Los Angeles, Cal.

THE PRINTER'S PAPER COST FINDER saves more than half your time figuring paper; any ream weight, any price per pound, any number sheets. Information free. FITCH BROS., Central City, Nebr.

BOOKS AND SYSTEMS for printers and publishers. Send 2c postage for illustrated catalog. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

EXCELLENT OPPORTUNITY to buy half interest in one of the best printing plants in southwest; established since 1901; owner wants to retire from active management; will give capable man good deal; would take in good farm land in Oklahoma, Kansas or Texas up to \$15,000.00. Address 618-620 Grand Ave., Oklahoma City, Okla.

I CAN INCREASE YOUR CIRCULATION—Don't want a position, salary or drawing account; a reasonable fee for what you get. Complete subscription campaigns planned and executed. O. F. BYXBEE, Circulation Counsellor, 231 S. La Salle St., Chicago.

FOR SALE

IMPROVE YOUR PLANT with good modern equipment; many good values from mergers, sales, and can be sold "factory rebuilt," "repaired," or "as is." Buyers in states near Chicago write for our Spring bulletin and tell us your requirements, so we can give you information about our large stock. One of our plants has 41, 56 and four 46 by 65 Miehles; some with feeders and extension delivery. Complete line new equipment and supplies. THE WANNER COMPANY, 716 S. Dearborn St., Chicago, Ill.

FOR SALE—Kidder roll feed bed and platen press in good working condition; prints any size form up to 26 by 36" in one color and size 12½ by 36" in two colors; has cut-off and can be arranged for other attachments; handles paper up to 40" in width. B 227.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson Blvd., Chicago.

FOR SALE—Monotype composing machine and keyboard, equipped for multi-graphic typesetting. ENRIGHT-FREEL TYPOGRAPHIC SERVICE, 1017 Central St., Kansas City, Mo.

BOOK BINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn St., Chicago, Ill.

FOR SALE—46 by 33 Sheridan embossing press, continuous feed; machine can be seen in operation; also several smaller presses. Write for particulars, B 210.

FOR SALE—Two Scott No. 10 44 by 68 inch cutting and creasing presses, one with one color printing attachment, complete and in good condition. B 229.

FOR SALE—44-inch Brown & Carver automatic clamp cutting machine. B 169.

HELP WANTED

Composing Room

TYPOGRAPHY DIRECTOR—Excellent opening for artistic man with executive ability to take charge of high-grade modern composing room; monotype and linotype equipment; twelve compositors; ideal working conditions; state age, experience and salary expected. HOLLING PRESS, 501 Washington St., Buffalo, N. Y.

Megill's Patent

SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist
on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent

DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for
any Stock. \$2.50 set of 3.

Executives

OFFICE MANAGER—Wanted, all-around man by direct advertising printer with national reputation; duties will consist of taking entire charge of costs and bookkeeping, estimating and office management. Inquiries will be treated with strict confidence, but references should accompany first letter, giving experience and salary expected; must know printing production practically. B 215.

Managers and Superintendents

ACTING ASSISTANT SUPERINTENDENT—A nationally known direct advertising printer in the East invites correspondence from young men qualified to take position as assistant acting superintendent; position requires a good knowledge of typography and a background of practical experience, including composition, presswork and pamphlet binding. Correspondence will be held in strict confidence, if desired, although references should be given. B 220.

WANTED—Plant superintendent; one who would acquire from \$10,000 to \$15,000 interest in largest plant in city of 75,000; over \$30,000 of work guaranteed annually from one firm. B 213.

Miscellaneous

LEARN LINOTYPING or Intertype at home, spare time study; steady work \$55 a week; the Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 25 Legal Bldg., Washington, D. C.

Pressroom

WANTED—Assistant to printing superintendent; all-around man of mechanical ability, who understands process color and halftone work on single color presses; knows type, layout and O. K. position. Give full information, including references, age and salary desired. B 214.

Production Manager

HELP WANTED—Man to take charge of production; must have magazine and general printing experience; plant situated outside of New York; state experience, age, salary, references, etc., in confidence. B 226.

Salesmen

WANTED—A well-established Mid-west printers' supply house offers an excellent opportunity to an aggressive young sales representative; submit full qualifications in first letter. B 216.

INSTRUCTION

LEARN LINOTYPE, Intertype operating at home; the Standard System is a ten-finger touch system for operating Linotype and Intertype machines; new in principle, easy to learn, remarkable results; a system that develops high speed operators with unusual accuracy. Remember—it's a ten-finger touch system. Fifty progressive lessons, with keyboard for home study. Write for details. THE STANDARD SYSTEM, 42-11 Twenty-first Avenue, Long Island City, N. Y.

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN, good executive; long experience in all classes of work, pamphlet to fullbound, commercial and job work, Dexter, Cleveland folders, etc.; takes position anywhere with high-grade printing house. B 179.

Composing Room

COMPOSING ROOM FOREMAN accustomed to handling large volume of work, publications, catalogs, etc.; run department systematically and get production; open for situation in modern plant; good references; union. B 206.

STONE, LINEUP—Extensive experience; can handle all layout for stone department, and okay position; can operate Hancock Lineup Table; now employed; desires change. B 217.

COMPOSING ROOM FOREMAN, who is capable of superintending entire plant, would like to make a change; experienced in all classes color, catalog, publication, etc. B 70.

Executives

MANY PRINTING PLANT OWNERS devote an excessive amount of time, energy and gray matter to handling routine management problems because they have no one available who is capable of relieving them of this burden; as a result they have difficulty finding the time and opportunity to devote to the proper development of their business. If this is your trouble, my services will be of value to you; have expert knowledge of the business backed by plenty of experience, energy and aggressiveness; know plant production, costs, estimating, office management and selling. B 223.

WELL-KNOWN YOUNG printing executive, ten years' experience, taking complete responsibility for highest quality color printing and possessing the necessary technical knowledge of modern equipment, is open for re-engagement with progressing firm; is capable of assuming complete control, including buying, costing and sound economical operation of modern plant; at present in charge of large plant doing several million dollar business annually. B 228.

THOROUGHLY PRACTICAL EXPERIENCED PRINTING EXECUTIVE, available as manager or superintendent; 26 years' experience in all classes of binding, printing, high-grade color work and lithographing with thorough knowledge of estimating, buying, selling and capable of getting splendid results from help; now employed; best references can be furnished as to character and ability. B 166.

WE HAVE IN OUR PLANT an unusually competent man with a wide experience in modern printing plants; an excellent man as foreman of composing room doing high-grade commercial book and direct mail printing, a producer and an executive; we regret having no permanent place in our organization for him and shall be glad to go into detail concerning this man with any firm in position to use him. B 225.

PRINTING EXECUTIVE—Successful experience ten years with own medium-sized printing and stationery business and one year manager very large plant; capable to take full charge sales, production, management; age 38; can create and sell printing at a profit; flawless record; prefer concern where real executive needed; would consider firm in "hot water" where owners wish to recover investment. B 224.

HIGH-GRADE EXECUTIVE with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. B 82.

PRINTING EXECUTIVE, with broad diversified experience, desires connection with large printing or advertising concern, as executive or salesman, to specialize on large accounts. B 221.

PRINTING EXECUTIVE—Twenty years' experience in the printing industry, practical in all departments; can produce highest class of work; thirty-five years of age, married, non-union; southeast or southwest preferable. B 212.

PRODUCTION MANAGER of large concern desires to change connections; controls exclusive sales and production rights for new printing process, fully patented. B 218.

Foremen

PRESSROOM FOREMAN at present in charge of 12-cylinder pressroom; 20 years' experience on single and two-color presses; practical efficiency and production manager; O. K. color, position and makeready; understand inks and papers thoroughly; open to negotiate for similar position; American, 35 years old. B 185.

Managers and Superintendents

POSITION WANTED as superintendent of printing plant; it may be that you are looking for a man who has devoted all of his life to the printing business and whose knowledge covers all lines of the business, who is an expert in handling color and halftone work, in the handling of men and machinery, in the capacity of superintendent, assistant superintendent and foreman of the pressroom, in the largest plants in the middle west. This man is qualified to plan and route your work, supervise production so you will have no need to worry about production or the quality of your work. Why worry about your plant; hire a man who can run it for you; this man is now holding a responsible position, but wishes to make a change. B 219.

RECENT SALE of own plant leaves me open for position as foreman, superintendent, assistant manager or manager of either job plant or newspaper; willing to invest if satisfactory working conditions. T. L. KETCHINGS, Box 328, Key West, Florida.

HAVE HAD 15 years' experience as superintendent of plant handling high-class catalog and process color printing; desire connection in plant of six cylinders or larger, doing up-to-the-minute printing; 40 years old; married. B 230.

Pressroom

PRESSMAN, 25 years' experience cylinders, platens, multi-colors, stock, composition, sales and office; can take charge of small plant; references; union or open shop. B 222.

PRESSROOM FOREMAN—Familiar with better class cut and color work; good executive, best references. B 99.

Stereotyper

GOOD JOB STEREOTYPER is open for position. B 114.

*Dissipate Static.. DOYLE ELECTRIC SHEET HEATER.. Prevent Offset
Conquer Lint.. DOYLE VACUUM SHEET CLEANER.. Conquer Dirt*

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer
Doyle's Fast Dryer

BUSINESS DIRECTORY

Air-Conditioning and Humidifying Systems

UTILITY HUMIDIZERS have outsold all other makes combined in the printing trade of New York City; also oxidizers, neutralizers; ink, wax and bronze absorbers. **UTILITY HUMIDIZER CO.**, 239 Centre St., New York.

HUMIDIFYING SYSTEMS with automatic control. Low first cost and operation. Write **THE STANDARD ENGINEERING WORKS**, Pawtucket, R. I.

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Balers

ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

AVAILABLE in six sizes, fully guaranteed. Will ship on order thirty days' trial. **BUSINESS MEN'S PAPER PRESS CO.**, Wayland, Mich.

Belt and Tape Lacings (Hinged Metal)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Bookbinding Machinery

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. **THE BRACKETT STRIPPING MACHINE CO.**, Topeka, Kan.

OVERSEWING MACHINES, book sanders, gold layers, decorators, all equipment for library book binders. **OVERSEWING MACHINE CO.**, 368 Congress Street, Boston, Mass.

ROTARY GATHERING TABLE, variable speed; cuts cost of gathering in half. **EFFICIENCY BINDERY TABLE CO.**, 12130 Eggleston Avenue, Chicago.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronze Ink

DEPENDABLE GOLD AND SILVER printing inks are readily prepared by mixing our Universal Bronze Ink Varnish with gold bronze and aluminum ink powders, for general use on job, cylinder and highspeed presses. **GEM BRONZE INK COMPANY**, 1108 Locust Street, Philadelphia, Pa. (Cable address: "GEMBRONZE," Philadelphia.)

Bronze Powders

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Manufacturer and importer of finest quality printing bronzes.

Bronzing Machines

LACO FLAT BRONZING MACHINES with 9-time dusting, 4-time rubbing and double-action cleaning apparatus, built by **LACO MASCHINEN-FABRIK**, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.

THE MILWAUKEE flat-bed bronzer can be used with any press. **C. B. HENSCHEL MFG. CO.**, Milwaukee, Wis.

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for manual, "How to Make Chalk Overlays." **A. M. COLLINS MFG. COMPANY**, 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Deckle-Edging Machinery

DOUBLE OR SINGLE HEAD, with or without creasing attachment. **THE LESTER & WASLEY CO., INC.**, Box 4, Norwich, Conn.

Easels for Display Signs

EASELS for display signs. **STAND PAT EASEL CORP.**, 66-72 Canal Street, Lyons, N. Y.

Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 38 Park Row, New York. Send for catalog.

Electrotypes' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

FOR COLD EMBOSSED try Ever-Ready Embossing Wax; you can make a counter ready for embossing in fifteen minutes. Sample on request. **OTTO SCHMIDT**, 8906 134th Street, Richmond Hill, N. Y.

STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron; 534 by 9½ inches; 12 for \$1.25 postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Envelopes

ILLINOIS ENVELOPE CO., Kalamazoo, Mich. Manufacturers quality envelopes—all descriptions. Let us quote on your envelope requirements—it will pay.

Folding Machines—Automatic

RUSSELL ERNEST BAUM, 615 Chestnut Street, Philadelphia, Pa.

Gold Inks

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

Grippers

GRIPPERS for all makes of job presses and feeders; 8x12, \$8.00; 10x15, \$9.00; 12x18, \$10.00; 14½x22, \$11.00. In use for ten years. **THE CASPER GRIPPER CO.**, Erie Bldg., Cleveland, Ohio.

Inks

OFFSET and letterpress. **ACHESON INK COMPANY**, Inc., Skillen Street, Buffalo, N. Y.

Lamp Guards (Plain, Reflector and Portable)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Line-up Tables

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office: 940 Transportation Building.

Lithographers

LUTZ & SHEINKMAN, INC.
LITHOGRAPHERS
2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Mailing Cartons

WHEELWRIGHT SAFEWAY MAILERS. Envelopes of laminated boxboard; superlative protection in transit. Send for prices. **SAFEWAY SALES CORP.**, 126 Massachusetts Ave., Boston, Mass.

Make Your Cuts

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1.25. Particulars, many specimens and testimonials for stamp. **THOS. DAY**, Windfall, Ind.

Numbering Machines

TYPOGRAPHIC HAND and Special. **THE AMERICAN NUMBERING MACHINE CO.**, Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Opaque

"Acheson Opaque." **ACHESON INK COMPANY**, Inc., Skillen Street, Buffalo, N. Y.

Overlay Process for Halftones

CHALK OVERLAY PROCESS dissolves, no acids; simple, practical. Free sample, etc. **DURO OVERLAY PROCESS**, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL, "How to Make Chalk Overlays." **A. M. COLLINS MFG. CO.**, 1518 Walnut Street, Philadelphia, Pa.

Padding Composition

JOHNSON'S ELASTIC padding composition; costs more but worth more. **WM. R. JOHNSON CO., INC.**, 72 Columbia Street, Seattle, Wash.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Patents—Trade Marks

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and block specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Engraving and Embossing

UGOLAC for embossed and engraved effects. Raising machines and raising compounds. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.

WOOD, NATHAN & VIKUS CO., INC., 112 Charlton Street, New York. Look in index for our advertisement.

Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Salt Lake City, Utah.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Tools

STAR TOOL WORKS, Shuey Building, Springfield, Ohio. (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Papers

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill. "Our Service will be Maintained."

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Productimeters

PRODUCTIMETERS for every counting purpose; sturdy and reliable; easy-to-read figures. Write for catalog. DURANT MFG. CO., 653 Buffum Street, Milwaukee, Wis.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw Trimmers, Linotype Supplies

THE HILDMAN cost cutter, magazines, spacebands, liners, etc. THE HILDMAN CO., 160 N. Wells Street, Chicago, Ill.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Steel Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stock Cuts

CATALOG showing thousands of ready-made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY Inc. West Chester, Pa., the largest exclusive tag manufacturers in America.

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimen. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 537 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.

CONTINENTAL TYPE FOUNDERS ASSOCIATION, INC., 216 East 45th Street, New York City. General headquarters for all European types and Goudy faces. Stocked in Chicago by Turner Type Founders Co., 537 S. Dearborn Street; in San Francisco by Monotype Composition Co.; in Boston by Machine Composition Co.; in Cleveland and Detroit by Turner Type Founders Co.; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnack Machine Co.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch office of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni and other European faces. Stocked with Machine Composition Co., Boston; Turner Type Founders Co., Cleveland; Turner Type Founders Co., Chicago; Turner Type Founders Co., Detroit; represented by Independent Printers Supply Co., San Francisco; J. C. Niner Co., Baltimore; Emile Riehl & Sons, Philadelphia.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers' and typefounders' products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT - NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

NORTHWEST TYPE FOUNDRY, Foundry type for less, New York, Chicago, Minneapolis, Seattle, San Francisco.

Type Metal

LINOTYPE, Intertype, Monotype, Stereotype, Ludlow, Thompson, Electro-type metals. THEO. HIERTZ METAL CO., 8011 Alaska Avenue, St. Louis, Mo.

Type Wash

NO-WURK-UP prevents type workups, cleans corroded cuts, removes rust from machinery. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Ohio.

Wire

SENECA WIRE & MFG. CO., THE. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

CARDBOARD...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

IVE PRINTERS WANTED

— to employ TriAd Service in preparing copy-lay-outs and illustrations for themselves or their customers—Write for particulars

TriAd Direct Advertising Service

600 W. Jackson Blvd. Chicago



There Are Few Things
That Count Like

THE REDINGTON

Counters for all kinds of Press Room Equipment

F. B. REDINGTON COMPANY
109 South Sangamon Street Chicago, Ill.

WHERE



BRADNER SMITH
—————
& COMPANY
Paper Merchants

X MARKS THE SPOT



X marks the spot of the Bradner Smith warehouse and offices.

We've done business in this locality since "Heck was a pup," or to be precise—78 years.

On the broad sweep of the map, we're located where trains from the mills that make fine papers can reach us quickly.

And looking at a close-up of the Chicago district you'll see we're happily situated — out of loop entanglements — close to railroad stations.

"I keep six honest serving men
(They taught me all I knew)
Their names are what and WHERE and when
And how and why and who." — KIPLING

333 SOUTH DESPLAINES STREET
Telephone Monroe 7370 CHICAGO

You Will Want the New Buckeye Cover Designs

The makers of Buckeye Cover invite the attention of all users of Cover paper to the new series of Designs on Buckeye Cover, now beginning.

The series will include fourteen beautiful new decorative cover designs by distinguished artists — Falls, Ressinger, Riley, Cimino, Crawford and others.

From these fourteen designs it is possible to produce hundreds of widely different cover effects by the simple expedient of using another color of Buckeye Cover and another combination of inks.

The designs will include the more important catalogue and booklet sizes and their character is such that they can be adapted to any kind of business.

In every printing office, every agency where creative direct mail work is done and in every advertising department the new Buckeye designs will be invaluable. The original drawings and engravings represent a cost of thousands of dollars. We place them at your disposal at the trifling cost of electrotypes.

You can soon solve the problem of the customer who says: "I should like a beautiful cover but I can't afford the art and engravings."

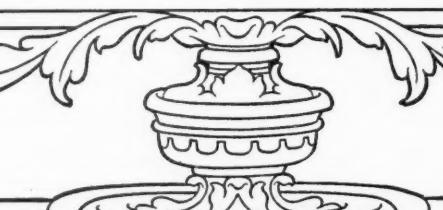
Buckeye places the best designs at your disposal at nominal cost.

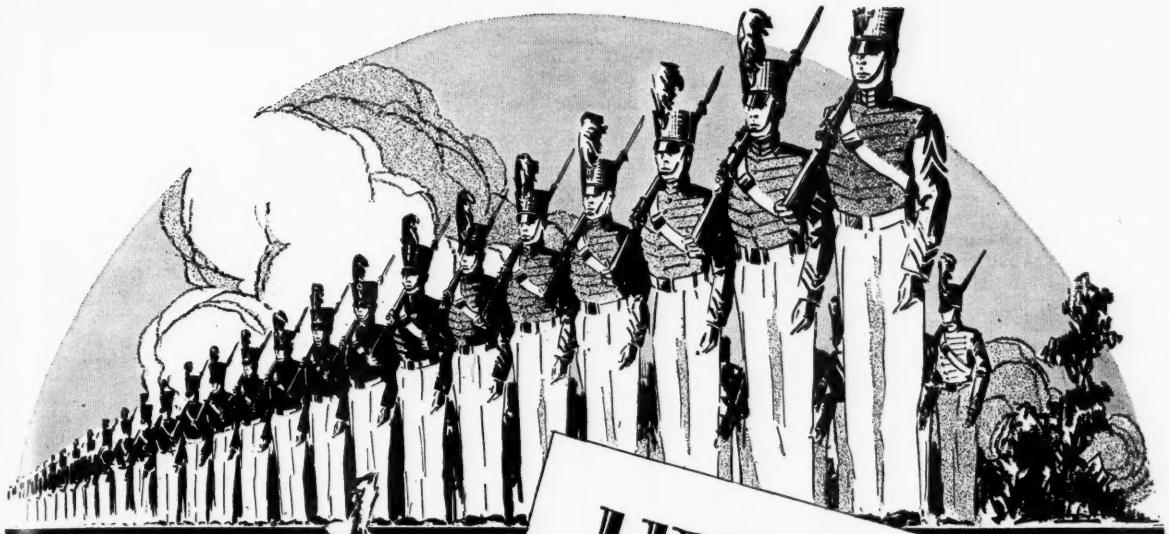
If you wish this series write us on your business letterhead, if you please. We shall have to ask that Buckeye Cover be used in all reproductions of these designs.



THE BECKETT PAPER COMPANY

Makers of GOOD PAPER in HAMILTON, OHIO, Since 1848





UNIFORM

HOWARD BOND is as spick and span, as uniform in appearance and quality, as a file of West Point Cadets on parade! A thousand or a hundred thousand letterheads—HOWARD BOND runs true to color, finish and weight. That's why modern business standardizes on HOWARD BOND for every business purpose. Fourteen flashing colors besides White. Request the HOWARD BOND Portfolio on your business letterhead!

THE HOWARD PAPER COMPANY
URBANA, OHIO

Compare It! • Tear It! • Test It! • And You Will Specify It!
HOWARD BOND
HOWARD LAID BOND
HOWARD WRITING
HOWARD LEDGER
FOURTEEN COLORS AND WHITE

HOWARD POSTING LEDGER
HOWARD MIMOGRAPH
LINEN AND RIPPLE FINISH
13 lb. For Air Mail
FOUR FINISHES

HOWARD BOND

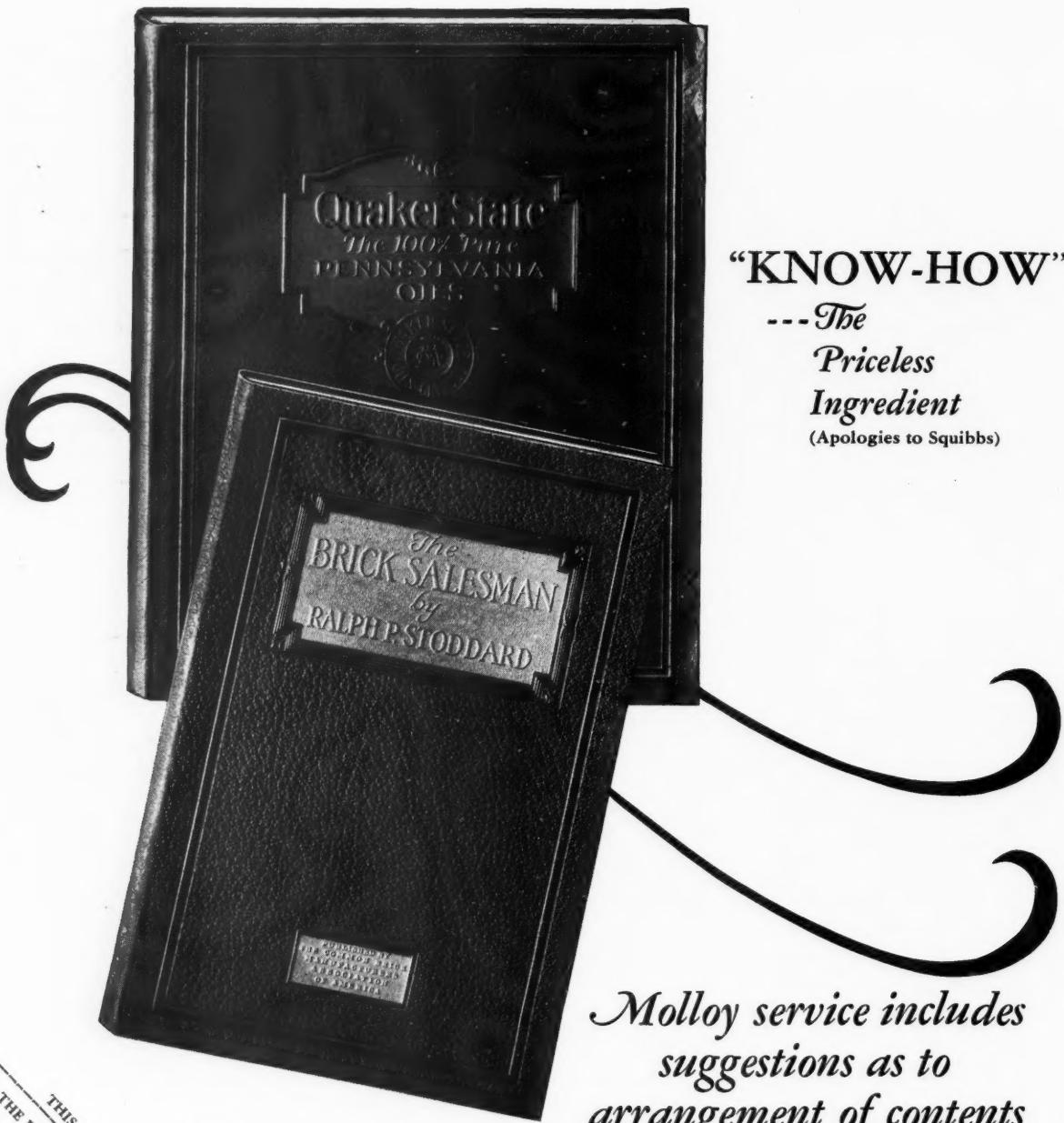
WATERMARKED
The NATION'S BUSINESS PAPER

Eastern Sales Office:
Court Square Building
No. 2 Lafayette Street
NEW YORK



Western Sales Office:
Otis Building
10 So. La Salle Street
CHICAGO

Please Mention THE INLAND PRINTER When Writing to Advertisers.



"KNOW-HOW"

---*The
Priceless
Ingredient*

(Apologies to Squibbs)

*Molloy service includes
suggestions as to
arrangement of contents*

YOU probably have clear ideas as to what will be included in your book. But if you knew an associate had produced a similar book with highly successful results, you would value his suggestions. Molloy has gained familiarity with dozens—perhaps hundreds—of books similar to the one you are planning. This experience enables us not only to produce covers of proven effectiveness, but to offer constructive thoughts as to arrangement and make-up of the contents. Thousands upon thousands of dollars have been spent in accumulating this "know-how"—it is yours without cost when you use MOLLOY MADE COVERS!

Printers! We specialize in co-operation!

The DAVID J. MOLLOY

2859 North Western Avenue, Chicago
New York Office: 300 Madison Avenue

Company

THIS COUPON WILL BRING YOU IDEAS ABOUT SALESMEN'S BOOKS
THE DAVID J. MOLLOY COMPANY, 2859 N. Western Ave., Chicago
Please send a copy of your survey report, "HOW TO ORGANIZE SALESMEN'S EQUIPMENT IN LOOSE LEAF FORM"—without obligation to us.
Firm Name _____
Address _____



Please Mention THE INLAND PRINTER When Writing to Advertisers.



Outstanding

Thousands of printers are on friendly terms with **Radiance Bond** because it is an outstanding popular priced paper made of clean, new rags and the very best selected bleached sulphite. Its sound body permits easy handling, lies flat on the press, and is a consistently uniform paper to use over extended periods of time. The following distributors stock **Radiance Bond** for quick distribution.

DISTRIBUTORS

Albany, N. Y.
Birmingham, Ala.
Butte, Mont.
Chicago, Ill.
Dayton, Ohio
Detroit, Mich.
Fort Worth, Texas
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.

W. H. Smith Paper Corp.
Sloan Paper Company
Ward Thompson Paper Co.
Bradner Smith & Company
Cincinnati Cord. & Paper Co.
The Paper House of Michigan
Tayloe Paper Company
Tayloe Paper Company
Bradner Smith & Company
Swartwood Nelson Paper Co.

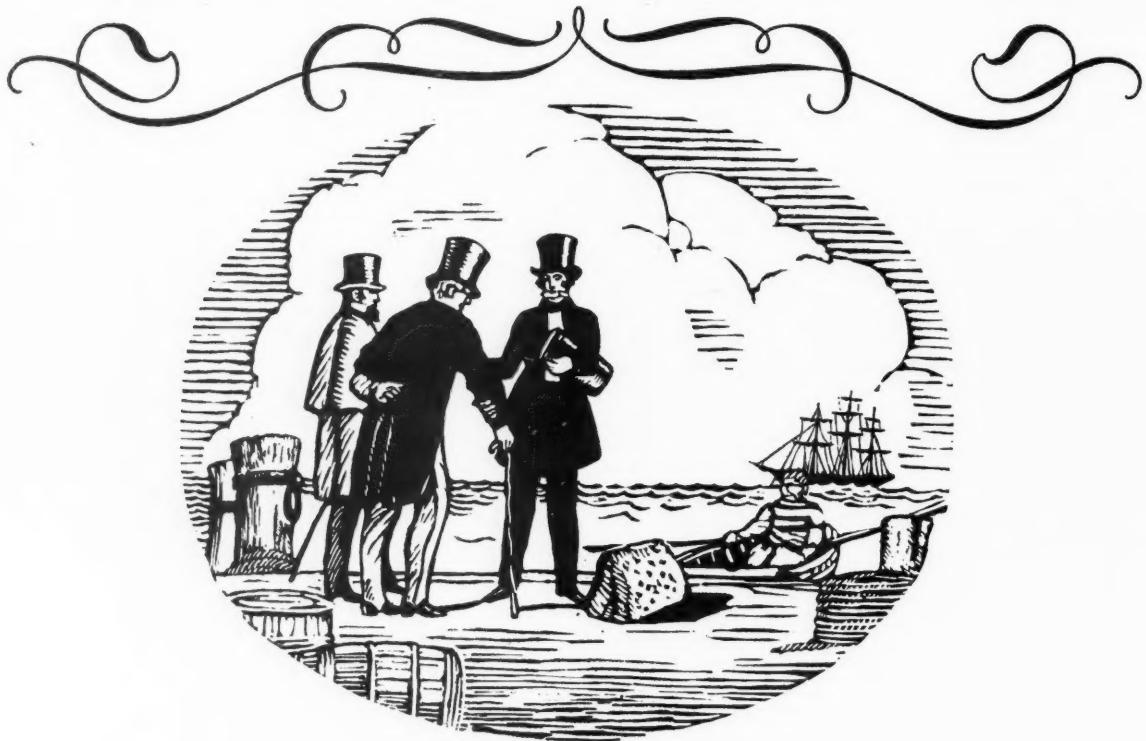
New York, N. Y.
New York, N. Y.
Oakland, Cal.
Philadelphia, Pa.
San Francisco, Cal.
Spokane, Wash.
St. Louis, Mo.
St. Paul, Minn.
Tulsa, Okla.
Kansas City, Mo.

Bishop Paper Co., Inc.
Green, Low & Dodge, Inc.
General Paper Company
Garrett-Buchanan Company
General Paper Company
Spokane Paper & Sta. Co.
Baker Paper Company
Inter-City Paper Company
Tayloe Paper Company
Birmingham & Prosser Co.

Made by Gilbert Paper Co.
Menasha, Wis.

RADIANCE BOND





A Trusted Messenger Three-Quarters of a Century Ago—and Today

IMPORTANT records of cities, counties and states have been made on Byron Weston Co. Linen Record paper for nearly three-quarters of a century, and these records offer mute evidence of the durability and permanence of that paper.

Today, Byron Weston Company papers are made to the same high standard. The seven papers listed here offer you the choice of a first-class paper for any purpose.

If you are not familiar with the complete Weston line, please send for samples.

BYRON WESTON CO. LINEN RECORD
Is used where **ONLY THE BEST** will serve
Records Deeds and Wills Policies Stationery
Minute Books Ledgers Maps

WAVERLY LEDGER is used where
QUALITY AND COST ARE FACTORS
Blank Books Ruled Forms Pass Books Drafts
Stationery Legal Blanks Diplomas

CENTENNIAL LEDGER is used
where a **GENERAL UTILITY PAPER** is required
Ruled Forms Broadsides Accounting Forms
Stationery Pass Books Legal Blanks

FLEXO LEDGER is used where a
FLAT LYING LOOSE LEAF sheet is desired
For High Grade Loose Leaf Ledger Sheets and
Special Ruled Forms

TYPACOUNT LEDGER is used where
quality and permanence are required in
Machine Posting Forms

**WESTON'S MACHINE POSTING
LEDGER**
a grade below Typacount—But Made to the
Same Exacting WESTON Standard

DEFIANCE BOND is used where a
quality bond of **HIGHEST CHARACTER** counts

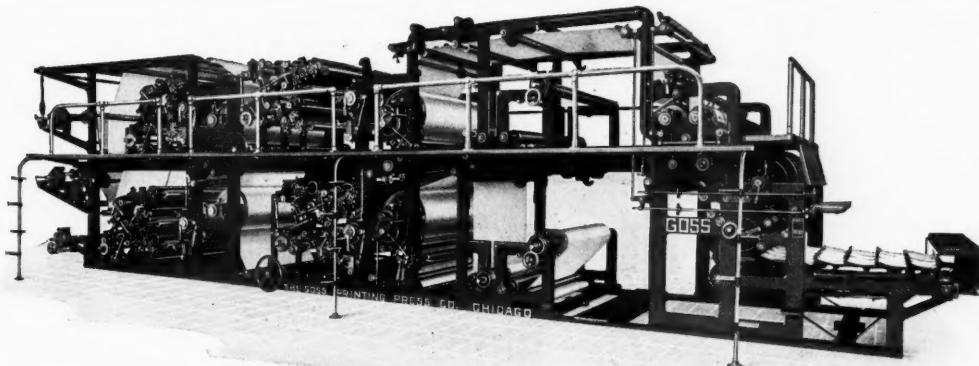
BYRON WESTON COMPANY

A family of paper makers for nearly three-quarters of a century

DALTON, MASS., U. S. A.

Leaders in Ledger Papers

IT ISN'T WHAT WE THINK NOR WHAT
WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING
PRESSES BUT IT IS WHAT OTHERS THINK



A SPECIAL GOSS TWO ROLL, 192 PAGE, BLACK PRINTING, MAGAZINE PRESS

When Your Competitors Have Equal Ability to Print to Specifications and On Time *The Man With the Lowest Bid Gets the Job*

ARE you forced to cut your prices? Is there profit in your business if you do? Is your entire investment and good will jeopardized by a new modern ability to print for less? Can—you—cut—*your*—costs? Listen: We will design a GOSS Rotary Magazine-Catalog press that will enable you to meet the toughest competition, and lick it, and do it at a profit. This special GOSS Rotary will fit *your* needs, *your* conditions. It makes-ready fast. It runs with a minimum waste of paper, ink, time. It prints beautifully in halftone and color work. It runs from 15 to 25% f-a-s-t-e-r than any other press. It enables you to meet competition with equal or finer ability with equal or lower prices—and PROFIT. Ask for proof.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 EAST FORTY-SECOND ST. • SAN FRANCISCO OFFICE: 707 CALL BUILDING
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. • • • LONDON

GOSS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



THE NEW
FOURTEENTH
EDITION
OF THE
*ENCYCLOPÆDIA
BRITANNICA*
IS PRINTED
ON

ALLIED PAPER



ALLIED PAPERS
ARE
DEPENDABLE
PAPERS

The publication of a new Britannica has always been a noteworthy event. But the building of the new Fourteenth Edition ranks among the greatest achievements in the history of book making.

The outstanding beauty of the new Britannica, consisting of 24 volumes of more than 1,000 pages each, with 35,000,000 words, with 7,000 text cuts, 1,700 black and white full page plates and 136 full page plates in full color — requiring 23,000,000 press impressions and all run in record time — speaks eloquently of the DEPENDABILITY of the paper on which it was printed. Allied Paper — 138 carloads of it — was chosen for this great work because of its dependability and value.

ALLIED PAPER MILLS, Kalamazoo, Michigan

New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President,
471 Eleventh Avenue, New York City, New York.

New England Representative: J. A. ANDREW, 10 High Street, Boston, Massachusetts.
Western Representative: R. C. BISHOP, 461 Market St., Sheldon Building, San Francisco, Calif.



What Lies Ahead?

BACK in the days of unknown seas, the course ahead held an ever-present threat. Black nights on turbulent waters made men prize even those inaccurate charts which were then available.

In these better organized days, men still look for safe and sure methods in business. That's why Caslon Bond, popular-priced paper of known value, holds national favor.

Printers who use Caslon Bond know what value it offers. In submitting it to advertisers, too, they find a more ready appreciation and approval.

Its quality is clearly explained to buyers of letterheads and business forms through regular advertising messages in Collier's, Time, The Purchasing Agent, Printed Salesmanship, and other magazines. The strategic mill location, the effects of humidity control and washed air, the part played by laboratory supervision—these things are made plain so that buyers know and understand the merit of Caslon Bond.

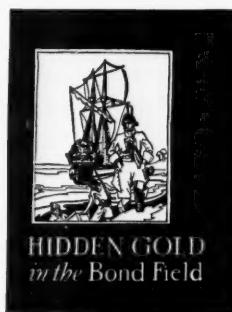
Which is another reason why printers prefer this popular-priced paper. That, and the uniform watermarked quality it consistently provides them.

If you don't know, get test sheets of Caslon Bond from your paper merchant, or write to the manufacturers. White and twelve beautiful colors, all weights and sizes.

CASLON BOND



The popular-priced paper for the work-a-day world



HIDDEN GOLD
in the Bond Field

What gives bond paper quality at popular price? The book "Hidden Gold in the Bond Field" holds the answer. Write for a copy.

THE MUNISING PAPER COMPANY · Manufacturers · MUNISING, MICHIGAN



Get your customer to use this CHART

*It helps make money for you
... saves money for him...
and how it smooths out your
production troubles!*

YOU know what little real difference a slight variation in size makes in a booklet's appearance.

If only all buyers of printing realized this! But too many of them do not—and those are just the ones who specify arbitrary sizes without consulting you beforehand.

Yet most of these men could save themselves real money by using care in planning their mailing piece sizes. They'd make your job more profitable, too—and save you most of the production troubles that odd-size jobs always entail.

But you must give these customers an easy means of doing it—something they can keep at their elbow and remember to use.

The new Warren Chart of Mailing Piece Sizes is just what you want. It carries actual-size diagrams of mailing pieces to meet all practical needs. There are envelope samples, too . . . in sizes to fit each mailing piece . . . and specially designed to fit mailing machines.

This Chart is a handy size—only 11" x 17". Your customer can keep it right under the glass on his desk. When he is planning a booklet or folder, he can study the Chart—then he'll have an accurate idea of size before he calls you in to discuss the job.

Best of all, any size he selects is bound to be

standard. It will cut without waste from standard sheet sizes. It will fit Warren's Booklet Envelopes.

Those sheets and envelopes are on hand at the paper merchant's. You'll waste no time and money on getting special stock . . . or on special production. You can give your whole time to doing a fine printing job—and you'll make your full profit on it!

Any paper merchant handling Warren's Standard Printing Papers can supply you with as many of these Charts as you want. Give one to each customer. Show him how easy it is to use. Explain how standard mailing sizes save him money . . . how the difference in booklets is not in size, but in the quality of the printing that goes on them.



S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts

MIAMI DOUBLE SERVICE BOND FOR 4-PAGE LETTERS

The Miami Valley Coated Paper Co.

Manufacturers of Coated and Specialty Papers

Franklin, Ohio.



The four page letter is a
business getter.

Use Miami Double Service Bond,
and typewrite or multigraph
the letter page.

Beautifully finished enameled
inside permits use of finest
halftones.

Further advantage of low
mailing cost.

Supplements or introduces
catalog.

An order getter and goodwill
builder.

THE ONLY

PART 99% RE-USABLE

Miami Double Service Bond has been de-
veloped to help advertisers get better returns from
their 4-page letters.

On one side, MIAMI Double Service Bond provides a
true «bond» finish -- the kind that gives your letters a
dignified presentation and a businesslike «feel».

On the reverse side, MIAMI Double Service Bond pro-
vides the finest of enameled paper finishes -- suitable for
the finest character of color printing and the most striking
illustrative values.



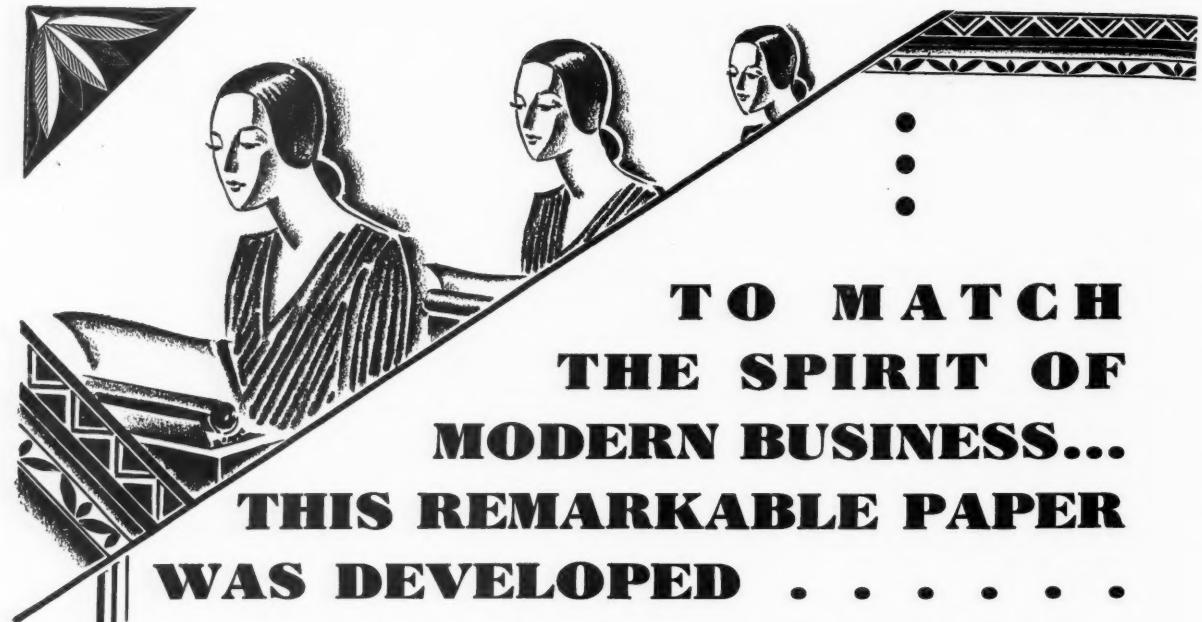
FREE SAMPLES. Check below the samples you want. Tear off the coupon. Attach it to
your letter head and mail it now. Sign your name, so that samples will reach you personally.

THE MIAMI VALLEY COATED PAPER COMPANY, Franklin, Ohio, U.S.A.

MIAMI COATED PAPERS

Veldurofold Miami Double Service Bond Miamitint Miami Dull Kote Enamel Duokote
 Tiffany Miami Folding Enamel Community Enamel Rayon Enamel Publication Enamel

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**TO MATCH
THE SPIRIT OF
MODERN BUSINESS...
THIS REMARKABLE PAPER
WAS DEVELOPED**

To develop the methods by which Tub Sizing is applied to so reasonably a priced paper—of so high a quality—required years of effort and an investment of over five million dollars.

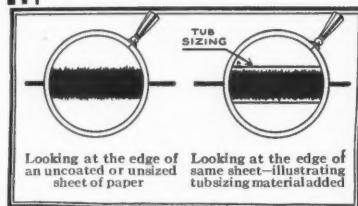
Tub Sizing—plus the magnificent equipment and facilities of the world's model paper mill—have produced a paper so amazing in appearance and quality—and so amazing in its low cost—as to win the enthusiastic approval of business executive and printer alike.

Made in white and nine uniform and fast colors—KVP Bond presents a beautiful, smooth surface that takes typing and writing perfectly. It may be erased without roughing, will not curl or wave along the edges and always lies flat. Important records are safe in its keeping—for age does not affect it. Resistance to stretching assures perfect register for color printing.

In order that you may distinguish the new KVP Bond at a glance—each sheet is watermarked.

Today—ask your paper merchant for samples or write to us for sample book.

**TUB SIZING
means unmatched value**



KALAMAZOO VEGETABLE PARCHMENT CO.

Kalamazoo, Mich., U. S. A.

A MODERN PAPER FOR MODERN BUSINESS

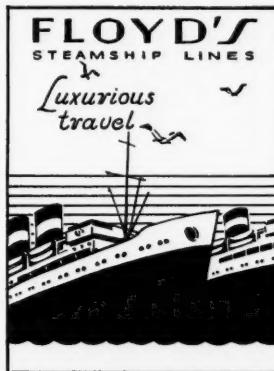
3 modern COVER PAPERS for MODERN NEEDS

Price limits, mechanical contingencies, quality atmosphere, color scheme, time element, and ten other incongruous considerations crowd us for quick decision.

Well, here are three cover papers you ought to know about right now.

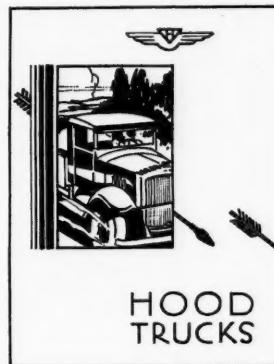
Whether you design, print, write the title, dictate the paper, or what, these three cover papers, one or another, will do nearly anything you ask.

And the coupon below brings you the sample books.



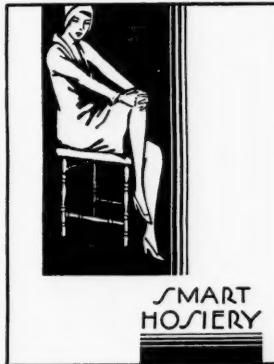
RANGER COVER

Leather; leather feel, leather looks, at the price of paper. For a blaze of color there's scarlet, for a quiet tone there's gray; and in between are peach, blue, buff, purple, green, tan. White has just been added to the line.



KROYDON COVER

Nothing else like it. Specially coated, moisture-proofed; non-soiling. Wonder at embossing, and takes beautiful halftone work, up to 120-line screen; a very strong cover for machinery catalogs, a beautiful cover for fine printing.



ARGONAUT COVER

From deep, rich Oriental colors to light, cheerful tints. Between the Handmade finish and the florid Embossed finish of Argonaut Cover, the designer and printer can secure effects almost limitless.

HOLYOKE CARD & PAPER COMPANY, Manufacturers . Springfield, Massachusetts

SPECIAL PAPERS From large concerns who have special demands as to coating, moisture-proofing, style features, embossing patterns, etc., we invite correspondence.

BRIEF FOLDERS Just introduced; 8½x11 accordion scored and punched Brief Folders in Ranger and Kroydon Covers. Sample of either or both without charge if you will indicate it in the coupon.

CLIP THIS COUPON TO YOUR LETTERHEAD, PLEASE
HOLYOKE CARD & PAPER CO., 63 Fisk Ave., Springfield, Mass.

Please send us the sample books checked.

- Sample book of RANGER COVER.
- Sample book of KROYDON COVER.
- Sample book of ARGONAUT COVER.
- Sample of Brief Folder . . { Ranger
Kroydon

Please mark for the attention of _____

My Position

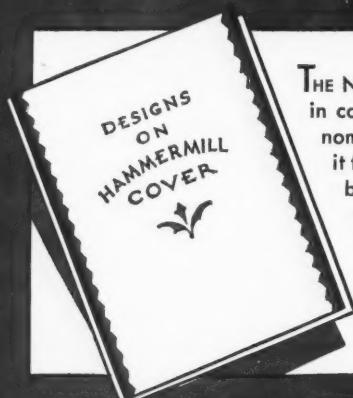


Please Mention THE INLAND PRINTER When Writing to Advertisers.

HAMMERMILL COVER

The "WORK and TURN"
COVER PAPER

ALIKE ON BOTH SIDES IN
COLOR and FINISH



THE NEW HAMMERMILL COVER is a modern development in cover paper which has long been needed for economical and satisfactory results in the pressroom. Try it for yourself and note the splendid results obtained by printing on either one or both sides. Write on your business letterhead for a free copy of the Portfolio of Designs on Hammermill Cover and a large sample book of the line. Address, Advertising Department, Hammermill Paper Company, Erie, Pennsylvania.

NEW!



LINWEAVE JAPAN . . . a notable achievement in Japan Papers because of its uniformity and quality appearance. An unusually fine printing surface . . . moderately priced. White or Ivory Antique and Halftone Finish.

Envelopes to Match



LINWEAVE COLDSTREAM . . . A high rag content laid sheet for fine booklets, announcements and business letterheads. The snap and feel of high quality at a better price. Laid and Wove finish.

Envelopes to Match

Established
Lines of
LINWEAVE
PAPERS
with
Envelopes
to match

Wedding & Announcement Vellums

LINWEAVE OXFORD LINWEAVE DREXEL
LINWEAVE BRENTWOOD

Direct Mail Vellum

LINWEAVE CHATEAU

...

Book Papers

LINWEAVE TEXT LINWEAVE MILANO
LINWEAVE JAPAN

Announcements

LINWEAVE GEORGIAN
LINWEAVE HAMMERMILL

...

Writing

LINWEAVE COLDSTREAM

...

Specialties

LINWEAVE IMPORTED PARCHMENT
LINWEAVE IMPORTED HANDMADE

...

Novelty Paper

LINWEAVE SAROUK

IMMEDIATE
DELIVERY
FROM STOCK
OF
LINWEAVE PAPERS
AND
ENVELOPES
TO MATCH
CAN BE MADE
BY
THESE MEMBERS
OF THE
LINWEAVE
ASSOCIATION

ATLANTA, GA. Sloan Paper Company	HOUSTON, TEXAS E. C. Palmer & Co., Ltd.	PROVIDENCE, R. I. Storrs & Bement Co.
BALTIMORE, MD. The Barton, Duer & Koch Paper Co.	INDIANAPOLIS, IND. Crescent Paper Company	RENO, NEVADA Zellerbach Paper Company
BIRMINGHAM, ALA. Sloan Paper Company	KANSAS CITY, MO. Midwestern Paper Company	RICHMOND, VA. B. W. Wilson Paper Co.
BOSTON, MASS. Storrs & Bement Co.	LINCOLN, NEB. Western Newspaper Union	ROCHESTER, N. Y. The Alling & Cory Company
BUFFALO, N. Y. The Alling & Cory Company	LITTLE ROCK, ARK. Western Newspaper Union	SACRAMENTO, CAL. Zellerbach Paper Company
CHARLOTTE, N. C. Caskie-Dillard Company, Inc.	LOS ANGELES, CAL. Zellerbach Paper Company	SALT LAKE CITY, UTAH Western Newspaper Union
CHICAGO, ILL. Chicago Paper Co. Swigart Paper Company	LOUISVILLE, KY. The Standard Paper Co.	SAN DIEGO, CAL. Zellerbach Paper Company
CINCINNATI, OHIO The Standard Paper Co.	MILWAUKEE, WIS. The E. A. Bouer Company	SAN FRANCISCO, CAL. Zellerbach Paper Company
CLEVELAND, OHIO The Millcraft Paper Company	MINNEAPOLIS, MINN. The John Leslie Paper Co.	SAN JOSE, CAL. Zellerbach Paper Company
DALLAS, TEXAS E. C. Palmer & Co., Ltd.	NEW HAVEN, CONN. Storrs & Bement Co.	SEATTLE, WASH. Zellerbach Paper Company
DENVER, COLO. Western Paper Company	NEW ORLEANS, LA. E. C. Palmer & Co., Ltd.	SIOUX CITY, IOWA Western Newspaper Union
DETROIT, MICH. Seaman-Patrick Paper Co.	NEW YORK, N. Y. Allan & Gray	SPOKANE, WASH. Zellerbach Paper Company
EUGENE, ORE. Zellerbach Paper Company	The Alling & Cory Company	SPRINGFIELD, MASS. The Paper House of New England
FARGO, N. DAK. Western Newspaper Union	Beekman Paper & Card Co., Inc.	ST. LOUIS, MO. Mack-Elliott Paper Company
FORT WAYNE, IND. Western Newspaper Union	OAKLAND, CAL. Zellerbach Paper Company	ST. PAUL, MINN. The Nassau Paper Company
FRESNO, CAL. Zellerbach Paper Company	OKLAHOMA CITY, OKLA. Western Newspaper Union	STOCKTON, CAL. Zellerbach Paper Company
GRAND RAPIDS, MICH. Carpenter Paper Company	OMAHA, NEB. Western Paper Company	TAMPA, FLA. E. C. Palmer & Co., Ltd.
HARRISBURG, PA. Johnston Paper Company	PHILADELPHIA, PA. D. L. Ward Company	TOLEDO, OHIO The Millcraft Paper Company
	PITTSBURGH, PA. The Alling & Cory Company	WASHINGTON, D. C. The Barton, Duer & Koch Paper Co.
	PORTLAND, ME. Storrs & Bement Co.	WICHITA, KANSAS Western Newspaper Union
	PORTLAND, ORE. Zellerbach Paper Company	

LINWEAVE • 21 CYPRESS STREET • SPRINGFIELD, MASS.

Forty-Three Years of DISTINGUISHED ACHIEVEMENT

THEODORE L. DEVINNE
President,
1887



GEORGE R. KELLER
President,
1930



Inspired by the unselfish devotion of many leaders honored for notable accomplishment in business and in life, strengthened by the fresh vigor and enthusiasm of each new generation, throughout over two score years of continuous constructive endeavor the United Typothetae of America steadfastly has labored to fulfill the high ideals of those great men who gave it birth.

That noble doctrine of business conduct, Typothetae's Code of Ethics, during these long and often trying years has become a living force, a vital uplifting influence, strengthening and enriching our entire industry.

Thousands of men and women have been helped to proficiency and prosperity—proprietors, executives, craftsmen, office workers; many communities have been made better places to keep a shop in; a fraternal spirit has been instilled among competitors; united and uniform action in the common interest and to resist encroachment has been attained; better methods of management have been developed and instituted; and service to the public has been improved.

Ever changing and perplexing problems beset us; only by strong unceasing co-operative effort can these be met and conquered.

*Are you participating in the responsibilities and the benefits
of your trade association?*



UNITED TYPOTHETAE OF AMERICA

One of America's Foremost Business Institutions

TOWER BUILDING 14TH AND K STREETS N. W. WASHINGTON, D. C.

I-17

WINNING GREATER AND GREATER PUBLIC FAVOR



NOT an empty unwarranted claim but a statement of fact easy to understand. Examine a sheet of Maxwell Bond. Compare it point for point with other papers of its type and in its class. Do this and you will find that a better sheet really has invaded the lower priced watermarked sulphite bond field.

Made in white and ten brilliant colors—in four finishes, wove, linen, laid and ripple. Carried in stock by leading jobbers in usual range of weights and sizes.

1 1 1

Manufactured by
THE MAXWELL PAPER COMPANY
FRANKLIN, OHIO

Maxwell Bond

WATERMARKED

MAXWELL OFFSET

MAXWELL IS MADE WELL

Built for Campaigning—

Irving-Pitt Loose-Leaf
binders like the illus-
tration, are made of
Keratol.



these tuff coated good-looking
Portfolios!

All the use of daily selling, and the abuse of constant travel does not dim nor mar the dignified introduction and certain protection built-in the flexible, durable bindings that carry your sales message—

your salesman will appreciate your selection if you specify—

THE KERATOL COMPANY

192 Tyler Street, Newark, New Jersey



For Smooth Sailing in Business ---

There are eight bright colors and white in this strong, clear, smooth writing and clean printing bond paper. This gives you a splendid range of color possibilities in a good quality, genuinely water-marked bond paper at a moderate price.



Manufactured by
LEE PAPER COMPANY
VICKSBURG, MICH.

There is practically no purpose for which there is a bond paper need that is not more economically and satisfactorily answered by Emblem Bond.

EMBLEM BOND

Carried in Stock by
Albershart Paper Co.
Cincinnati, O.
Alling & Cory Co.
Cleveland, O.
Birmingham & Prosser Co.
Kalamazoo, Mich.
Birmingham & Prosser Co.
Kansas City, Mo.
Herman Grover
New York, N.Y.
J. B. Card & Paper Co.
Newark, N.J.
Moser Paper Co.
Chicago, Ill.
Penn. Card & Paper Co.
Philadelphia, Pa.
Seaman Paper Co.
St. Louis, Mo.
Percy D. Wells
Boston, Mass.
Whitaker Paper Co.
Chicago, Ill.
Whitaker Paper Co.
Detroit, Mich.

TUB SIZED and
WATER MARKED

READY FOR YOU

These Ambassador Salesmen



We have prepared three of a series of five distinct messages—each emphasizing a distinct contribution of Ambassador to the fine art of printing.

These messages tell better than a wilderness of words—what Ambassador offers you—in the way of uniformity—finish—and ability to present color with

flashing—sparkling fidelity to life and texture of the object portrayed.

If you really want to know how mannerly and tractable Ambassador will prove on your better printing jobs—send for these pieces. They tell all—show all—and prove all you want to know.

BUFFALO—Butler Paper Corporations—Mill Sales Division
CHICAGO—J. W. Butler Paper Company
DALLAS—Southwestern Paper Company of Dallas
DENVER—Butler Paper Company
DETROIT—Butler Paper Company
DULUTH—McClellan Paper Company
FORT WORTH—Southwestern Paper Company of Fort Worth
FRESNO—Pacific Coast Paper Company
GRAND RAPIDS—Central Michigan Paper Company
HONOLULU—Patten Company, Ltd.
HOUSTON—Southwestern Paper Company of Houston
KANSAS CITY—Missouri Interstate Paper Company

LOS ANGELES—Sierra Paper Company
MILWAUKEE—Standard Paper Company
MINNEAPOLIS—McClellan Paper Company
NEW YORK—Butler American Paper Company
NEW YORK—Blake-Butler Paper Co., Inc.
OAKLAND—Pacific Coast Paper Co.
PEORIA—J. W. Butler Company
SACRAMENTO—Pacific Coast Paper Co.
ST. LOUIS—Mississippi Valley Paper Company
ST. PAUL—McClellan Paper Company
SAN DIEGO—Sierra Paper Company
SAN FRANCISCO—Pacific Coast Paper Co.
TULSA—Missouri-Interstate Paper Company

Butler Paper



Please Mention THE INLAND PRINTER When Writing to Advertisers.

ASHCROFT Paper Thickness Gauge



For measuring the thickness of paper, cardboard, blotting paper, rubber, felt, cloth and other thin sheet materials. Widely used for many years among printers, paper manufacturers and dealers.

An accurate, precision instrument reading to thousandths of an inch. In testing a coated enamel paper, for instance, the difference between 80 lb., 90 lb. and 100 lb. stock is immediately apparent.

Price \$15.00 . . . Special Discounts to Jobbers

Consolidated Ashcroft Hancock Co., Inc.

Bridgeport, Conn.

Subsidiary of Manning, Maxwell & Moore, Inc.

THE COVER IS THE KEY TO THE CONTENTS



BURK-ART distinctive covers, like this one for The Hoover Company, are essentially inexpensive. An almost unlimited variety of materials permits the selection of a Burk-Art cover to meet the cost requirement of practically any book or catalog.

BurkArt
PROCESSED

The name of a process of embossing and decorative binding materials to produce book and catalog covers of distinctive beauty in color, texture and design.

THE BURKHARDT COMPANY
SECOND AT LARNED
DETROIT MICHIGAN
CREATORS OF VISUAL SELLING EQUIPMENT

IF YOU WANT PRODUCTION USE THIS KNIFE



The best known
knife made—the one
you'll find in most of the
print shops.

Compare a SWW with any
other knife on the market; not only in me-
chanical details, but in temper, lasting qualities,
amount of work done and clean cutting.

Your orders will be given prompt attention

SIMONDS WORDEN WHITE CO.

Main Office, Dayton, Ohio

Buffalo Cleveland Beloit

SIMONDS WORDEN WHITE

COVER
PAPERS

BOX
COVERS



COLORED BOOK
PAPERS

TEXT
PAPERS

JAMES WHITE PAPER CO. CHICAGO

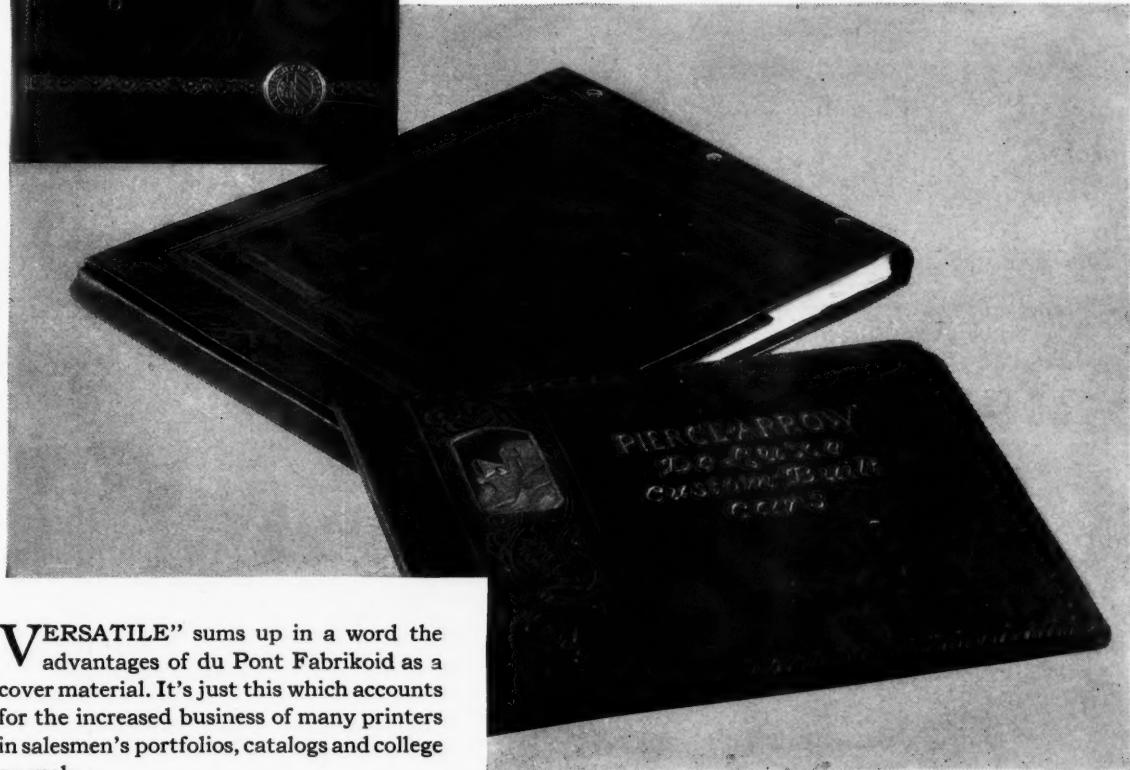
RANDOLPH 8260

219 West Monroe Street

For effective coverage

of Salesmen's Portfolios . . .
Catalogs . . . College Annuals

use du Pont
Fabrikoid



VERSATILE" sums up in a word the advantages of du Pont Fabrikoid as a cover material. It's just this which accounts for the increased business of many printers in salesmen's portfolios, catalogs and college annuals.

Fabrikoid supplies the "punch" to portfolio and catalog covers that makes the difference between success and failure. On the other hand, for the dignity of a college annual, Fabrikoid gives the desired effect.

Du Pont Fabrikoid takes superfinishing in one or more colors, gold or ink stamping, embossing, airbrushing and printing. Beyond this, it is washable, water-proof and durable.

Give Fabrikoid a trial on your next job and prove all this for yourself. If your binding is done outside, we shall be glad to put

you in touch with a binder who can show you the many original effects possible with Fabrikoid. E. I. du Pont de Nemours & Company, Inc., Fabrikoid Division, Newburgh, N. Y.

Canadian subscribers address: Canadian Industries, Limited, Fabrikoid Division, New Toronto, Ontario, Canada.

Pyramid portfolio,
Pierce-Arrow dealer
catalog, and University
of Detroit Annual,
bound in beautiful, du-
rable du Pont Fabrikoid
by Michigan Book
Binding Company, De-
troit, Michigan.



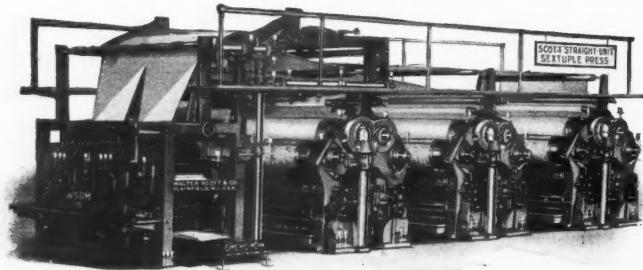
F A B R I K O I D

MAKES COVERS SAY "ATTENTION"



Scott

COLOR PRESSES • NEWSPAPER PRESSES
DIRECT ROTARY and ROTARY OFFSET PRESSES
CUTTING and CREASING PRESSES



Printers
Publishers
Lithographers
Folding Box Manufacturers

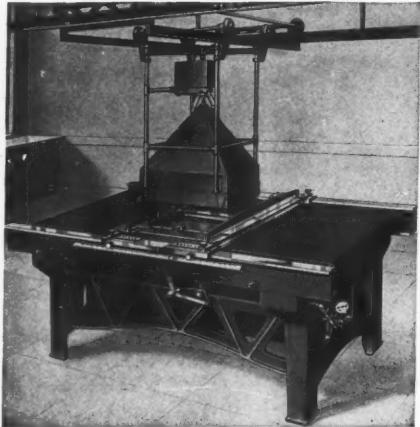
Here's Your Press!

If you are not in business for love, but for profit, you will choose Scott Presses for their sustained high-speed output at lower cost. But if you are in business for love of the art, you will still choose Scott Presses for their cleaner and better quality of work at every operating speed.

WALTER SCOTT & COMPANY
Main Office and Factory, Plainfield, New Jersey
New York Office, Brokaw Building, 1457 Broadway
Chicago Office, Monadnock Block



DIRECTOPLATE



Composing
Machines
make better
offset press
plates than
can be pro-
duced by
the old-
fashioned
hand trans-
fer method.

More in
daily use
than all
other makes
combined.



DIRECTOPLATE PRODUCTS

Directoplate Composing
Machines

Directoplate Color Precision
Cameras

Directoplate Multiple Negative
Cameras

Directoplate Photo Engravers'
Cameras

Directoplate Planograph Cameras

Directoplate Offset Proof Presses

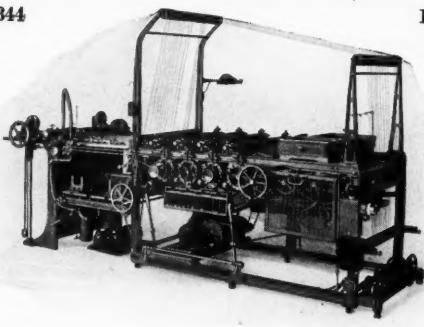
Directoplate Vacuum Printing
Frames

Directoplate Corporation

Ogden Avenue at Lake and Sheldon Streets

CHICAGO, ILLINOIS

1844



1930

New All Metal HICKOK Ruling Machine with wonderful speed and accuracy

We offer to the trade this new machine with a speed of 2500 to 7000 sheets per hour, depending on kind of ruling. It occupies only one-half the floor space of the old style machine. Does perfect ruling. Has four beams. Complete with Feeder and Electric Sheet Dryer. Eighty per cent of all job ruling can be done on this machine.

Write for circular and price.

THE W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

THE EXTRA VALUE BOND

"More for my money," is the cry, whether the commodity is printing or something else.

So it is when you suggest a paper. The customer thinks about "More for my money."

In Colonel Bond you can give it to him in his letterheads, forms and many other printing needs. Brighter colors, greater strength; a remarkably fine surface for pen and typewriter.

But you, too, find extra value in Colonel! It has proved a smoother, speedier sheet to run through presses and its tub sized surface makes for ink economy; yet it is priced advantageously for any class of work. Ask your paper merchant or write us for sample sheets today.

RIVERSIDE PAPER CORP.
801 South Lawe Street ** APPLETON, WIS.



Made in white, canary, pink, blue, buff, salmon, russet, gray, green, and goldenrod.

COLONEL BOND

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**THEY STICK
on the window
AND
STICK in the
Customer's Mind**

THAT'S what window posters printed on Dennison's "GUM-PRINT" do. They not only stick securely on the window, but present the merchandise and its story right at the point of sale—right where it will do most good.

Dennison's "GUM-PRINT" is recommended for all printed-on-the-gummed-side work. The smooth gummed surface which is free from all imperfections makes printing easy. By using "GUM-PRINT" for these jobs, every printer is able to furnish his customers with attractive posters at a cost much lower than that of decalcomania transfers. Use Dennison's "GUM-PRINT" on your next window poster job and note the good results.

**Dennison's
Gummed Paper**
"Tests Best on the Press"

A two-reel moving picture, entitled "The Story of Gummed Paper," has been prepared as an aid to those who sell printing. It is free to all who ask for it.

Dennison Manufacturing Co.
Dept. 37-S, Framingham, Mass.

I would like to see, without obligation to myself, your Printers' Service Book.

Name _____

Address _____

FOR SALE

We have the following equipment on which we can make immediate delivery.

- 2—56-inch two-color Miehles with or without Cross feeders and extension deliveries.
- 2—70-inch two-color Miehles with suction pile feeders and extension deliveries.
- 2—51 x 68 inch bed single-color Miehles with Cross or suction pile feeders and extension deliveries.
- 4—46 x 68 inch bed single-color Miehles with suction pile feeders and extension deliveries.
- 1—46 x 65 inch bed single-color Miehle with Cross Feeder and extension delivery.
- 2—43 x 56 inch bed single-color Miehles.
- 1—189A Dexter Folder, sheet size 38 x 50, with Cross Continuous Feeder.

All the above is modern in every respect and guaranteed by us for practical purposes equal to new, and will be sold at unheard of prices.

In addition to the above, we have a large stock of rebuilt cylinder presses of all sizes and miscellaneous equipment.

WRITE, WIRE, OR PHONE US AT ONCE

HOOD-FALCO CORPORATION

New York Office
225 VARICK STREET
Telephone Walker 1554

Chicago Office
343 S. DEARBORN STREET
Telephone Harrison 5643

Boston Office
420 ATLANTIC AVENUE
Telephone Hancock 3115

Our stock is continually changing. If you do not see in this list what you are looking for let us have a statement of your requirements

Step Up to New Profits

YES — by envelopes! To take a single case, Western States can show you a printer once out in the cold who is now "in" on a valuable account solely because a better envelope idea was used as the opening wedge. This printer knew the buyer had met plenty of trouble from poor-sealing bond envelopes. When the Western States innovation of quick sealing, sure-sticking Felt Brush Gummimg came over the horizon — there was the key! It unlocked the account, worth zero eight months ago but now on the way to the ten thousand mark.

Take the same up-step by having at your finger tips the Western States New Price List 31 — a veritable encyclopedia of envelope suggestions— constructive sales helps — economies. Lists over 700 styles ready to ship from a 20 million stock!

The Western States Envelope Co.



West Pierce St.
at 16th Street
Viaduct
MILWAUKEE
WISCONSIN

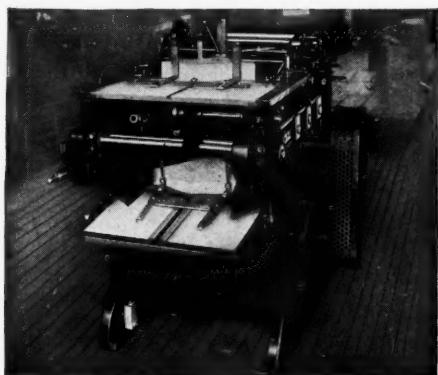
***The* Folders that bloom in the Spring.**

This season will see thousands of delightfully fresh folders and booklets with envelopes-to-match, sent out by advertisers to persuade customers to buy. Many of these will be printed on SWIGART'S LINWEAVE PAPERS. Samples and dummies will be furnished on request.

**SWIGART
Paper Company
CHICAGO**

723 South Wells Street • Telephone Wabash 2525

The only press that will feed died-out blanks, made-up envelopes and sheet work equally well



**7,500
*Impressions per Hour
From Curved Plates***

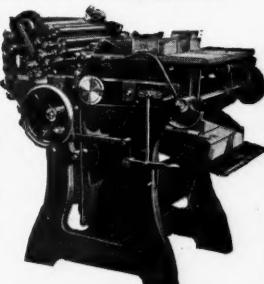
On envelopes, bill-heads, office forms and the general run of commercial printing, the S&S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard
PHILADELPHIA, PA.

BRITISH OFFICE: 23 Goswell Road, LONDON, E. C. 1



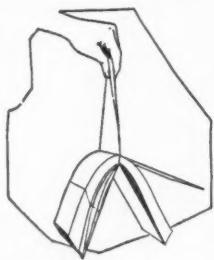
**KEEPING
PACE WITH
THE PRESSES**



There's no "time out" when you start your press with a run of La Monte National Safety Paper —no irritating and costly delays.

The forms are o.k'd and locked. The switch sinks home. The wheels of the press take on life. Sheet by sheet, the La Monte paper is automatically fed. It runs true. It lies flat. It will not pick or stretch.

Delivery is made promptly; the job fulfills promises and specifications. As a result, the order is soon duplicated. And La Monte matches the color and quality of the original—closely. La Monte National Safety Paper has been the standard for 59 years. George La Monte & Son, 61 Broadway, New York City.



NUREX is strong. It never gets brittle.

Never Becomes Brittle!

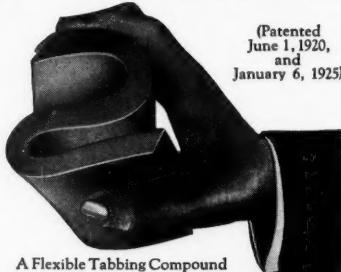
Nurex Tabbing Compound

does Tabbing, Tipping and Mounting BETTER, QUICKER AND CHEAPER. No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural
Government Measure
Put up in Gallons or Quarts

NUREX supplied through all Printers' Supply Houses

(Patented
June 1, 1920,
and
January 6, 1925)



A Flexible Tabbing Compound

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.

STAT-ERAD

APPROVED BY
NATIONAL BOARD OF FIRE
UNDERWRITERS



PATENTED OCT. 18TH, 1921

The Electric Neutralizer

Easily Installed on Any Press

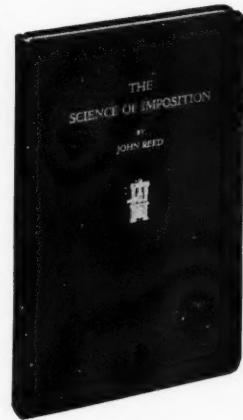
Operates from regular electric supply line, through transformer which we furnish. Equally effective on all flat-bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

J. & W. JOLLY, Inc.
Holyoke - - Massachusetts

Canadian Agents:
Toronto Type Foundry Co., Ltd., Toronto, Ont.

Another New Book! THE SCIENCE of IMPOSITION

*A Treatise based upon the fundamental principles
of modern pressroom and bindery practices*



By JOHN REED
Ninety-one Illustrations
by the Author
Size 4 1/2 x 6 1/2"; 132 pages. Flexible
binding, gold stamped. Latest book.

In this treatise of such an important and complex branch of the printer's trade it is endeavored to so simplify procedure that any problem may be readily solved by the application of easily mastered fundamental principles. To qualify as a stoneman it is desirable to familiarize oneself with some of the operations in the pressroom and the bindery (which are covered in this book) as well as efficient modern imposition practices in general printing offices and some less familiar methods of specialty houses.

SOME CHAPTER HEADINGS
Making Margins.
Layouts for Hand and Machine
Folds.
Lining Up a Sheet.
Saddle and Side Stitched
Signatures.
Bookbinding Operations; Folding
Machines.
Paper Folding Problems.
Lining Up Irregularly Mounted
Page Heads.
Lockup "Stunts."
Label Printing.
Plate-Mounting Equipment.
Lineup Operations.
Method of Verifying Layouts.
Binding Two Up From One Set
of Pages.
Some Modern Machine Folds.

Price \$5.00 Postpaid

THE INLAND PRINTER
330 S. Wells Street
Chicago, Illinois

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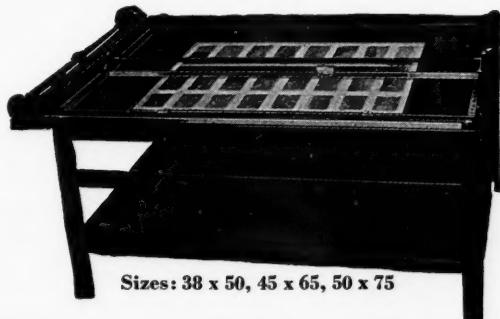
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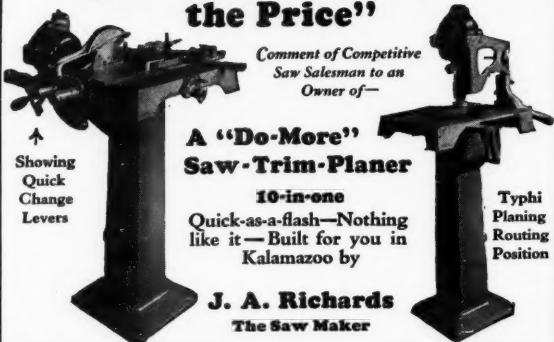
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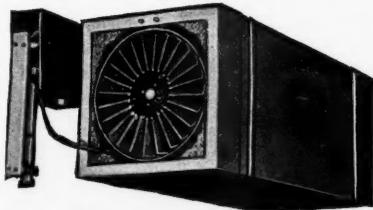
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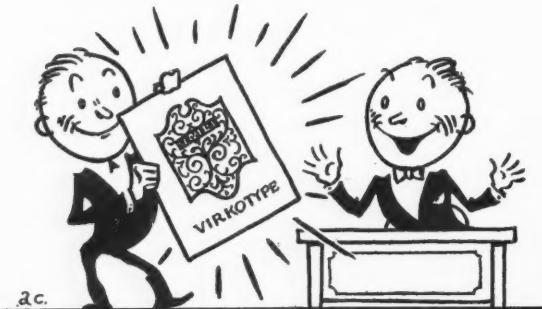
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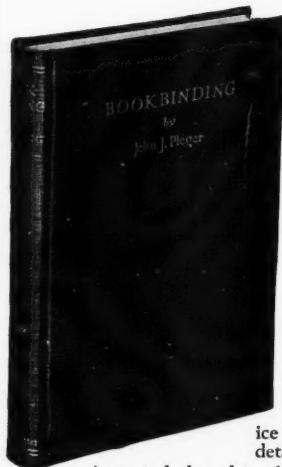
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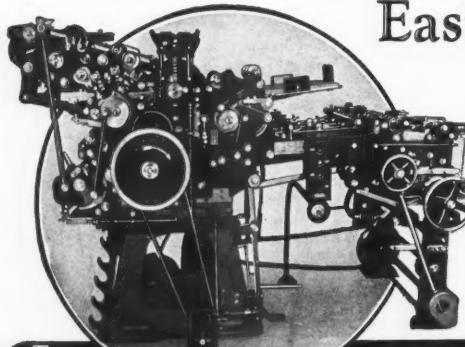


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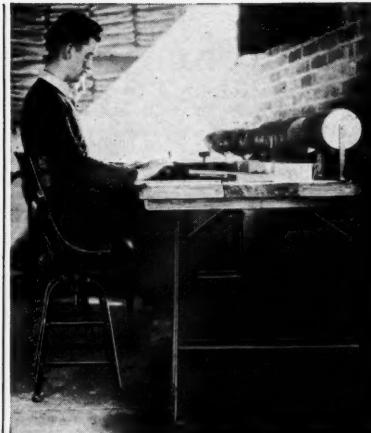
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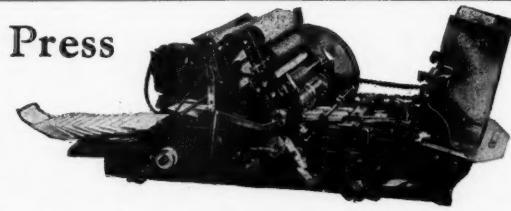
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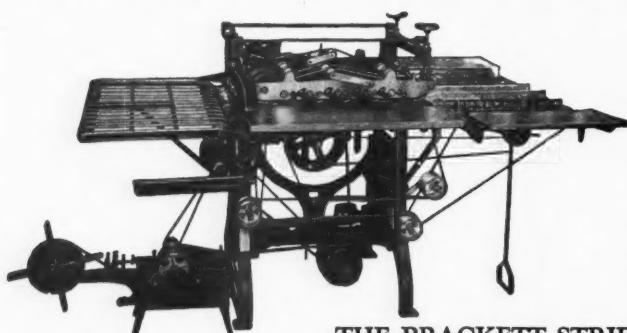
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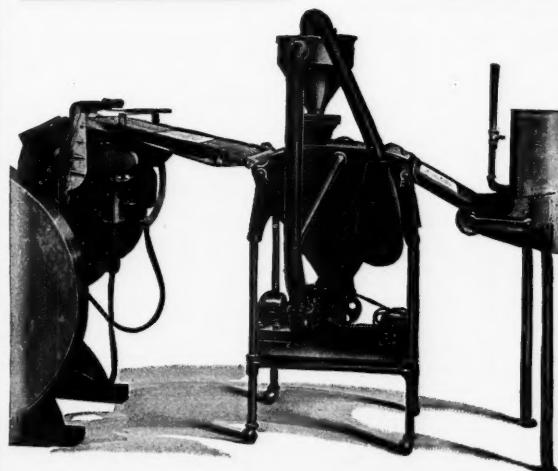
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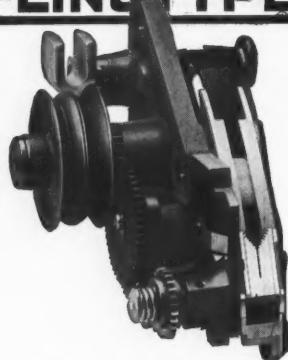


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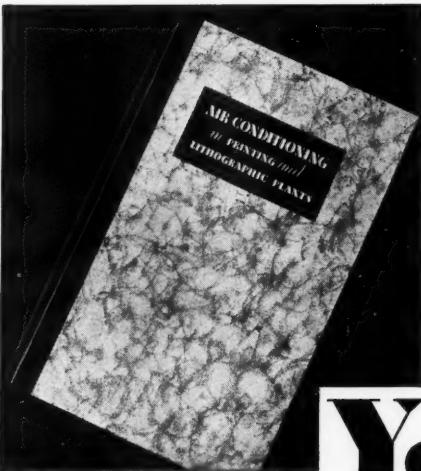
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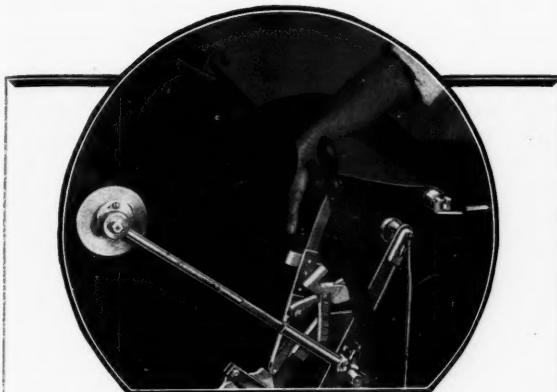
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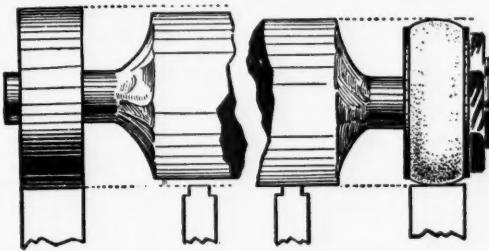
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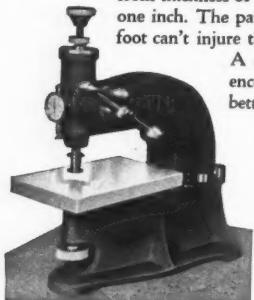
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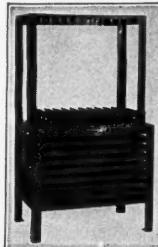
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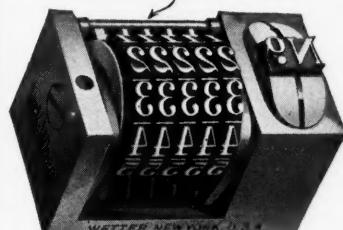
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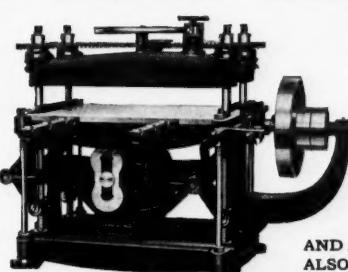
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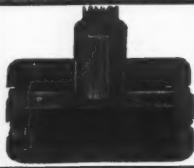
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Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912

Of THE INLAND PRINTER, published monthly, at Chicago, Illinois, for
State of Illinois } ss.
County of Cook }

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Eldon H. Gleason, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:
Publisher—The Inland Printer Co. Chicago, Ill.
Editor—J. L. Frazier Chicago, Ill.
Managing Editor—J. L. Frazier Chicago, Ill.
Business Manager—Eldon H. Gleason Highland Park, Ill.

2. That the owners are: The Inland Printer Co., 330 South Wells Street, Chicago, Ill.; The MacLean Publishing Co., Ltd., 153 University Avenue, Toronto, Canada; Eldon H. Gleason, 257 Cedar Avenue, Highland Park, Ill.; Walter I. Rogers, 104 Third Street, Wilmette, Ill.; John J. Gage, 232 Fifth Avenue, La Grange, Ill.

3. That the known bondholders, mortgagees, and other security holders own or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also, that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ELDON H. GLEASON,
Business Manager.

Sworn to and subscribed before me this 31st day of March, 1930.

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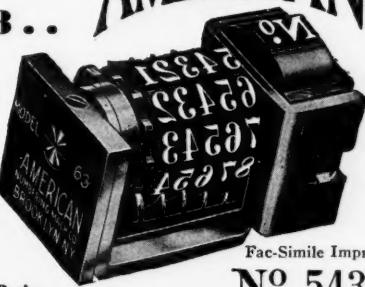
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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

ELDON H. GLEASON, Business Manager

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The descent was easy; from black to blacker, from fanciful to grotesque, from freaky to freakier, the depths have been plumbed; but when the tastes of printer, customer, reader are all thoroughly debauched, when the ultimate in blackness, in illegibility, in riotous disorder has been achieved—

—Then to seek the return to regions of calm, ordered sanity; to reaccustom our ink-sated, jazz-jaded senses to a normal scale of values; this is labor—and this is the path that lies just ahead of the users of type.

The present wave of reaction against the excesses of the past few years has been inevitable. Throughout this mad era, the Linotype organization has pleaded for moderation; for the guiding hand of good taste and good sense in the laudable quest for freshness of expression. In the face of insistent demands from many of its

customers for surrender to the vagaries of the moment, it has strived to maintain its policy of typographic sincerity and to issue only type faces of lasting worth.

It would have been a simple matter for the Company to design and cut matrices that would sell. It took far more vision to refuse to issue worthless types merely for profit, and instead to present only those faces which are fundamentally sound in design and character, and which will be a credit to the publisher who uses them.

This policy is not new with Linotype. It goes back to the very beginning of the Company's typographic activity. It has been restated and reiterated frequently in many Linotype publications during the last fifteen years. It is summarized and reviewed again in the current issue of *The Linotype Magazine*, now being mailed, which will reach you shortly.

Read this issue carefully. We believe it will be well worth your time, in this crucial period of typographic tribulation.

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